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At the Theatres.

The hackneyed term of the provincial critic "fashion, wealth and beauty," may be literally and truly used in describing the brilliant gathering that filled every nook and cranny of the Madison Square on Monday night. The first night "hack" element was notably absent, and the critics, who had put on their best bibs and tuckers, were scarcely distinguishable from the very cream of New York society which graced the orchestra seats and boxes. The occasion was looked upon as a most important one, and Mr. Bronson Howard, the author of Young Mrs. Winthrop, is to be felicitated on the splendid material of which his jury was composed. While not wishing to be invidious in the matter of comparisons, we may remark, without running the risk of contradiction, that the production of a new play at any other theatre (with the possible exception of the Union Square or Wallack's) could not draw together such a representative assembly.

Young Mrs. Winthrop is a play without any plot to speak of. The story is a mere thread and the action is exceedingly limited. The dialogue is the backbone of the piece; it is capitally written; but the fact forces itself upon the acute observer that the purpose of the work might have been accomplished in two short acts, occupying a space of not more than thirty minutes each. Imagine such a piece as Old Love-Letters stretched out like a piece of rubber to a length which reduces the circumference of the story in a great degree; add a few minor characters and you have an eminently correct idea of the sort of piece we are discussing. The dilution of a story that has none too much substance to it in its most condensed form, is a hard task to satisfactorily perform. Mr. Howard has succeeded in doing this beyond even the expectations of those who cherished most faith in his capabilities.

Constance (Carrie Turner) is the young wife of Douglas Winthrop (George Clarke), a man whose business schemes engross most of his attention and keep him away much of the time from the bosom of his family. To forget his neglect, Constance plunges into the whirl of New York society, ably assisted in her recreative folly by Mrs. Dick Chetwyn (Agnes Booth), a good-hearted, frivolous woman of the world, with a husband not too mindful of how or where she passes the time when he is not by her side. Constance has arranged to attend a ball, expecting Douglas to accompany her. He has received a perfumed note, known by the wife to be in the handwriting of a fast widow, Mrs. Dunbar, which causes him to change his mind, tell his wife he will not be able to escort her, as he has a business engagement, and request her not to go to the ball—as she proposes—because he does not like the "set" that will be present. Constance, piqued and suspicious, disregards his wishes. While gone her child is taken ill. Douglas is sent for and found at Mrs. Dunbar's house. His mother, Ruth Winthrop (Mrs. Thomas Whiffen), finds an opportunity to remonstrate with him for leaving his wife to seek the society of others. He confesses his unintentional neglect and promises to do better. Constance arrives and learns of her child's sudden illness. She asks her sister Edith (Maude Stuart), a blind girl, if Douglas has been summoned. Edith discloses his whereabouts when found by the messenger. Dr. Mellbanke (W. J. Lemoyne) acquaints the husband and wife of the child's death. Douglas tries to comfort his wife. She, remembering Mrs. Dunbar, rejects his proffered consolation. After the death, Douglas concludes to separate from Constance, who, for reasons he entirely misunderstands, is cold towards him. A mutual legal friend, Buxton (Scott Whiffen), who has known the pair since childhood, is commissioned to prepare a deed of separation. He determines to reconcile them by a method of his own. Getting them together to sign the paper, he so works upon their feelings by reference to the happy days of their courtship as to revive all the old love. They fall sobbing into one another's arms. Then Constance explains the suspicion that estranged her from Douglas, and Scott explains that by telling that the latter had visited the beautiful Mrs. Dunbar to buy up a claim of $50,000 she had against Constance's defalcating bank-clerk brother, in order to save him from imprisonment and his sister from humiliation and disgrace. This, of course, clears away all the clouds, the sun shines for all, except Edith, but she is none the less happy because Herbert Winthrop (Henry Miller) has taught her the difference between ordinary love and that of a lover.

Mr. Howard has treated his simple subject simply. There are no strongly dramatic episodes or situations. The dialogue progresses quietly to the close. Naturalness has been the chief aim in view, and a faithful picture of domestic life as it is going on all about us is the result. Nothing is improbable, except perhaps the reticence of the wife regarding her suspicions. A few words of explanation would have cleared up the whole matter in the middle of the play, but it would have left no reason for the two succeeding acts. Exception may also be taken to Constance's rejection of her husband's consolation in their hour of grief. This is not real; at least it is not compatible with the gentleness of Constance's character. She has no actual proof that Douglas has erred. Over the corpse of their child the most callous of parents would forget their petty disagreements and misunderstandings. There is not sufficient motive for the wife's silence. But this is a defect which we must not dwell upon, for were it remedied there would be no grounds for making a complete play.

The charm of Young Mrs. Winthrop is its atmosphere of domesticity and its freedom from the hackneyed stuff we are accustomed to seeing. It points a good moral, teaches in an agreeable manner a valuable lesson, and will do all young married people and all young people about to get married a world of good. Incidentally it will entertain and interest the rest of the community. It is just the sort of play that suits the Madison Square Theatre and its audiences: the plot being diminutive, the talk mild, the *morale* Sunday schooly, and the story having no villain—unless Mrs. Dunbar, who doesn't come on, may be accounted such.

The company gave an almost faultless representation. George Clarke was manly and subdued as the husband. So perfectly was he in sympathy with the part that it was patent that he monopolized a greater part of the commiseration extended the young couple in their trouble. Although many of his speeches in the second and third acts were of similar import, and therefore likely to become monotonous in the delivery of an actor not so skilled as Mr. Clarke, he managed very cleverly to focus the observer's attention throughout. In the repressed style of modern acting, as well as in a broader line of business, this talented leading man is equally acceptable. Carrie Turner has been on the stage about three years, and before that we learn she was an elocutionist of some merit. But she did not play Constance as well as the audience had a right to expect. She was conventional, and the sadness and grief she was called upon to sustain during several of the acts taxed her powers beyond their limit. Her acting lacked vitality and *finesse*, too diverse but essential requisites of the role. However, considering her inexperience, she acquitted herself creditably. Agnes Booth is such a favorite that the rather crude and inconsequential comedy part assigned her (by special arrangement) created a pleasant impression. She dressed in several gorgeous robes that rivalled the superb costume worn by Miss Turner in the first and second acts. Henry Miller played Herbert Winthrop admirably. His two last scenes called for delicate treatment, and they received it. He made a genuine success. Maude Stuart's animated face and ingenuous manner were charming, and her assumption of blindness more natural—without being repulsive—than any we have ever seen. She is a most valuable acquisition to the establishment. Her *naivete* made her a favorite at once, and she enjoyed one of the few recalls accorded to the principal artists during the evening. Della Stilwell made a neat maid. Mr. Whiffen was scarcely in his element. The family lawyer, Scott, plays an important part in settling the difficulties of the young married folks, and he should fairly beam with mature beneficence and good nature. Mr. Whiffen did not impress us as possessing these qualities. He is an actor of too much intelligence to play anything badly; but he did not satisfy us in this piece. W. T. Lemoyne would have been an improvement on Whiffen; he was obscured as the Doctor, who has not more than a dozen lines to speak.

The scenery was exquisite, and elicited admiring comments. It consisted of two sets, one being a quaint thing in the way of modern interior decoration.

Young Mrs. Winthrop is another Madison Square hit, and it will run along until Manager Frohman is disposed to produce Fred Marsden's piece, which belongs to a more dramatic category.

* * *

Niblo's, which the management now call "a landmark of the metropolis," has been literally packed night after night. A spectacle, pure and simple, if well done, always is a strong card at this theatre, and Around the World is no exception to the rule. The Kiralfys have a good company, and the ballet, led by Mlle. de Gillert, is delightful. The attraction remains until Saturday week. The total receipts up to date aggregate about $16,000.

* * *

There has not been a light house at Booth's since the beginning of The Romany Rye. The rush to see Sims' interesting drama during the past week was enormous. The genuine gypsies have been doing more than their share towards advertising the performance. Last week they tried some realistic business on their own account at their camp in Fifty-ninth street. About 4 A. M. one day two of the dusky matrons had a regular prize-fight, which was witnessed by the whole tribe and a few early risers in the vicinity. One lady was knocked out in a couple of rounds. Then the whole female contingent divided into two factions and waged war for about half an hour. A great deal of hair was pulled out and several brown faces scratched, but no greater damage was inflicted. The original combatants carried the feud to a police court, where one of them was fined for assault and battery. On Sunday an enterprising photographer made several pictures of the tribe and their camp. Although The Romany Rye is due in Chicago on the 27th, it is said the original company will continue the run here, while a new one will be formed to fulfil that and other provincial engagements. Messrs. Brooks and Dickson and John Stetson are happy over the pronounced success of a venture that everybody thought was very risky. We are glad to see pluck getting its reward.

* * *

Soreheads grumble because Joseph Jefferson does not present Sheridan's Rivals. They object to the radical changes he has made in the comedy. Their plaints are answered by the vast crowds that throng to see Bob Acres at the Union Square, every individual among which knows perfectly well how unsatisfactory the piece would be if the star's part were not made conspicuous by certain changes, which have been made with taste and skill. People don't go to see The Rivals, but Jefferson as Acres, and the subtle acting of our famous comedian is a rare treat that they hugely enjoy. The matinee houses are marvellous in point of fashion and intellectual appreciation. Mr. Palmer did well in securing such a model attraction to fill part of the interim pending the return of his own unrivalled company.

* * *

AWRENCE BARRETT appeared at the Grand Opera House on Monday in Yorick's Love, supported by a company that differs in few respects from the one that rendered the same play at the Park over a year ago. Mr. Howells' play is exceedingly meritorious as a literary production, although it fails, except at the close, from a dramatic point of view. His blank verse is smooth and rhythmical. His language is poetic. Here praise comes to a dead stop. Yorick is one of Barrett's best performances. It is picturesque, subtle and intellectual It fills the eye and charms the mind. Mr. James as Master Heywood is vigorous, if not always discriminative. Miss Wainwright carries out the character of Alice as intended by the author, being just what she should be—a sweet, graceful, lovable woman. The rest of the cast is satisfactory. On Tuesday Yorick's Love was repeated before a goodly house, generous of applause. At the matinee yesterday The Marble Heart was given, and last night Mr. Barrett donned the hose and doublet of the melancholy Dane. From the tragedian's standpoint his Hamlet is scholarly but it lacks the courtly polish, quiet intensity, admirable elocution and sentimental interest to which Booth has accustomed us, and which, although traditional, is really the most satisfactory conception of a part that puzzles all actors who are not content to tread the path of convention. On Thursday Richelieu; Friday, Merchant of Venice and David Garrick; Saturday afternoon, Yorick's Love, and night Richard III., which will draw a big gallery. Next Monday the ever welcome, ever popular Gus Williams, in One of the Finest, which has been improved so that we will hardly recognize it. The Opera House will in all probability be packed all the week; so seats should be secured well in advance.

* * *

The Galley Slave is being played to large audiences at the Mount Morris Theatre. The Harlem scheme is a success, as we were inclined from the start to believe it would be.

* * *

The Lights o' London has been played all around and about New York since the season of Collier's company began. Starting at the Grand Opera House, it went to Niblo's, next to Harlem, then over to Williamsburg; now it is at the Windsor. At all its stations, the Lights has been greeted with immense houses. But at the Windsor they are greater than anywhere else. The play goes as it never went before. Collier is triumphant; Murtha jubilant, and Stevens says he couldn't have desired anything pleasanter to cap his enthusiastic welcome home. The cast is the same as before. It has been reviewed so frequently in these columns within the past month that comment now is superfluous.

* * *

As Dr. Clyde, the German comedy of Dr. Claus is well known to our public. While Sydney Rosenfeld's dramatization is clever and undeniably funny, it isn't a patch to the original article which was presented at the Thalia on Monday. Herr Tewele, who came out here with Frau Gallmeyer, appeared, giving a finished and truly artistic representation of the part which Frank Hardenburgh introduced to the American stage. A large audience enjoyed the mirth and pathos of the play, which was capitally acted throughout by all included in the cast.

On Tuesday Josephine Gallmeyer appeared in a humorous piece called Wives as They Ought Not to Be. As Eva, a prankish German frau, the star made an instantaneous impression of a most flattering nature. Herr Tewele ably seconded her. The comedy, which was produced in New York for the first time, gave extreme pleasure to the large number of people present.

* * *

The Alcazar is doing a better business than usual this week with the Boston Opera company in Donna Juanita.

* * *

At Duff's The Squire was brought out Tuesday night. It is the piece by Pinero which was alleged to be a plagiarism. We believe the charge is correct, for the author is certainly indebted for his best ideas to Thomas Hardy, the novelist. Pinero may be credited for excellently treating the theme. It is not necessary to repeat the story, as our readers are, no doubt, familiar with "Far From the Madding Crowd." The piece depends very much on the manner in which the title character is acted. Ada Rehan is a capable walking lady—nothing more. Her failure in Kate Verty might have been expected; Clara Morris was not able to score in the other Squire. James Lewis was amusing in a comedy part of no especial merit; Yorke Stephens excellent as Gilbert Hythe, and George Vandenhoff, Jr., effective in a bit. Tom Webber, with very slender material to work upon, made a hit as a newspaper reporter. The scenery was expensive, but not artistic.

* * *

The Parvenu is drawing finely at Wallack's. It is pleasant to turn from theatrical hell, fire and brimstone, to this sweet, wholesome and altogether charming little comedy, which belongs to an order that should receive more attention than it does. Mr. Herbert's incapacity mars the acting which in nearly every other instance is satisfactory. Miss Measor has scored an unmistakable hit, all on account of her quaint and ingenuous scene in the fork of a tree. Mr. Elton, in the estimation of the public, has added another to his list of successes as old Ledger. Encouraged by the warm reception of The Parvenu, Mr. Wallack has not begun preparations for The Queen's Shilling; but the production of that comedy may nevertheless be expected before Thanksgiving Day.

* * *

De Lights o' New York at the San Franciscos is up for an extended run evidently. Hamilton's ballads, Backus' imitations, Birch's comic songs, and Moreland's playful badinage, are features of the first part, to which the singing of the Octette and the Madrigal boys form an agreeable background. The customary crowds are nightly in attendance. We looked in Monday night at eight o'clock, and there was not a vacant seat in the pretty Opera House.

* * *

The droll fun of Raymond as Fresh, the American, can be enjoyed only until Saturday night at the Park. On Monday he will appear in his famous creation, Colonel Sellers, for a few nights. It is likely a new comedy will be produced by Mr. Raymond before the close of his highly profitable engagement.

* * *

There are to be only thirty more representations of The Blackbird at the Comique, which has already passed its fiftieth night. Mordecai, the Jew piece, will follow. It is a comedy drama more like the style of entertainment associated with Harrigan and Hart's success than the play now running.

The Musical Mirror.

Mme. Gestinger, at the Thalia, as Boccaccio, in Suppe's opere of that name, shows to great advantage. Indeed, we do not hesitate to aver that she is the best representative of the part we have yet seen. Her singing is charming and her acting most effective and pleasant to look upon. Fraulein Muenke is also very good in the part of Beatrice, acting and singing with great spirit and dash. As Loteringhi, the cooper, Herr Junker made a decided hit, and Herr Linke played Lambertuccio, the old grocer, as only he can. Herr Schultz was weak as Scalza. The chorus was unsteady and the band excellent. The piece was well put upon the stage, though why darkness should cover the earth at noontide we are at a loss to know. Does the sun suffer eclipse every day after high mass in Italy? We trow not. Then why should a thick pall of darkness obscure the mimic scene—probably to give the more effect to the bonfire of romances. That can be the only reason, and it is a very bad one.

* *

Les Manteaux Noirs, spite of the inherent dulness of the music, has been carried on to success by the brightness of the text and the capital acting of Selina Dolaro, Mansfield and Ryley, a trio that could buoy up a heavier weight than even Bucalossi's melodic platitudes. Dolaro is really an artiste. She knows how to be quaint without being queer, and lively without being boisterous; her voice is one of the smoothest and most melodious we have ever heard, and her appearance, if slightly oriental, is none the less charming. She has got a part in the opera equal to the Prince Mignapour in The Snake Charmer; but she makes what she has to do shine out lustrously. Mansfield has completely taken the town by his quiet but infectious fun. Ryley, of course, is always an artist in the highest sense of the term; but he has not yet found a congenial part in Solomon's operas. The mounting of the piece is gorgeous in the extreme.

* * *

Billee Taylor, at the Fifth Avenue, is doing much better than the adipose Vicar of Bray, which for dullness cannot be surpassed. King Solomon built but one Temple. Our Solomon has written but one opera.

* * *

Theo is heard to much better advantage at the pleasant little Bijou Opera House than in a larger theatre. She positively almost sings now, and the *elan* of the pieces shows more forcibly than at the Fifth Avenue Theatre. There are few things better worth doing than to go to the French Opera Bouffe at the Bijou.

* * *

Miss Louise Reynolds indulged herself in the rather expensive amusement of trying to sing beyond her capacity at Chickering Hall last Monday. She is but another woeful example of "vaulting ambition which doth o'erleap itself and falls o' t'other side," with nothing to back her save a slight, pretty voice. She attempted vocal feats designed by their manufacturers for great artists, and failed, of course.

* * *

Oates gave a countryfied edition of the threadbare Mascotte for one consecutive night at Tony Pastor's, which snug little theatre seems to be rented of late to one-horse shows. Oates must do better than this if she wants to shine metropolitanly. "Rus in urbe," is very well in architecture; but in opera it is naught.

* * *

The Bijou Patience people have been disporting themselves in the rural fields of Brooklyn with much satisfaction to themselves and their manager. So mote it be; it is a strong team and a horse to spare.

* * *

The playing of the String Quartette Society, known as the Philharmonic Club, is improving rapidly, and as it started upon a very high level of excellence, it is no slight praise to say that it improves. We have especially noticed the thorough *oneness*, so to speak, of the attack, and the level force of tone, no one instrument protruding, but all flowing smoothly onward in harmonic agreement. The individuality of each member is quite sunk in the general effect, which is the essence of quartette playing.

Letter to the Editor.

AN EXPLANATION.

BOSTON, Oct. 9, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—We noticed in your last issue a telegram from Erie, Pa., that three members of the Jollities company seceded at that place, disappointing a six hundred dollar house. If you will kindly allow us a little space we will explain the cause of this difficulty, as we do not care to leave an impression that we had been guilty of doing our manager a great wrong. We were led to believe when we engaged with Messrs. Atkinson and Treadwell that we were to play The Electrical Doll (which has been produced so successfully throughout the country) in an improved state; but, on the contrary we were given a new version under the title of The Electric Spark, with entirely new music, which proved itself at once to both performers and audience unworthy of notice, and this was made still more unsatisfactory, as Mr. Atkinson led the public to believe, through his advertising, they were to witness a performance of The Electrical Doll. After giving the piece a thorough trial of three weeks we wrote Messrs. A. and T. as follows: We the undersigned members of the Jollities company, feeling that we are placed in a damaging condition before the public by not being truthfully advertised; also that we are aiding in defrauding other parties and laying ourselves liable in damages for the same, do hereby demand of you that these matters be adjusted at once, otherwise our contracts with you are at an end.

Signed,

EZRA H. STEVENS, ROSE TEMPLE,
STANLEY FITCH, KATE CHESTER.
FRANK DANIELS.

On the receipt of this Mr. Atkinson came at once, called the company, and said he had a right to play the old piece, but had used the other piece from choice. We then made a demand that we be allowed to perform in the old piece and gave him until October 2 to accede to our request. He accepted the situation and stated that our demands should be complied with at once, and went to Boston, as we were informed, for that purpose; but on his return at Buffalo, N. Y., he was inclined to ignore the subject altogether, with the exception of now and then a hint that if we left we would be imprisoned, which had the desired effect upon one of the members (Mr. Daniels). We waited until 5 P. M. Oct. 3, received no satisfaction whatever from the management, and, as you well know, took the train for Boston. These are facts, and can be easily substantiated. Had we been allowed the old piece, we should still be under the management of Messrs. Atkinson and Treadwell.

Respectfully yours, &c.,

EZRA H. STEVENS,
ROSE TEMPLE,
KATE CHESTER.

Pen and Pencil.

"Sorry you're late."

That was what Mr. Mallory said as Pencil and I passed him to go down to our seats at the Madison Square, Monday, 9 P. M.

"Sorry I am, too,"

That was what I said to Mr. Mallory.

"Did you mean it?" asked Pen, who, in a small way, is a cynic.

"Tell you better when it's over." My *confrere* didn't repeat his question, for when the final curtain was rung down on Young Mrs. Winthrop, Bronson Howard had answered it affirmatiuely by his play.

Some fellows had been croaking and prophesying all sorts of disappointments. They said Howard, left to himself, could not write a successful play. They even claimed that the scene between Strebelow and Lilian in The Banker's Daughter (which Monsieur Cazauran wrote in with the author's consent) really made that play! They forgot about Saratoga, of course, aud the other works that have made Howard's reputation as a dramatist. I laughed as I watched the countenances of several of these ravens in the theatre, and saw them undergo a marvellous change as the conviction gradually stole over them that Young Mrs. Winthrop is a capital play, and its success a certainty.

Of course Mr. Howard in writing a piece

for the Madison Square, had to bear in mind the oft repeated injunctions of Messrs. Mallory and Frohman, to leave severely alone certain materials that are deemed by many to be essential to the dramatist in erecting his structure. This tied his hands more or less. He was commissioned to prepare a play that would be as conservative as a glass of apolinaris and lemon juice compared to a beaker of bubbling champagne. The Madison Square's friends if they are not total abstainers at least are believers in dramatic moderation. To please the Chadbands of society and not weary or nauseate the liberal element was a job calling for the utmost nicety and discrimination. Howard succeeded with it.

How do I know? Why, I saw the other Howard, he yclept Joseph, wiping tears steadily from the end of his nose during two whole acts. If that wasn't a tribute to the dramatist's powers, I'm very greatly mistaken. In fact the auditorium had the appearance of a white capped sea, so universally were handkerchiefs flourished in the air. The snivelling reminded one of a funeral in the country where the attendants have not learned to affect the repressed grief so

artistically expressed by the cultured classes in large cities on mourning occasions.

The simplicity of the story and the natural manner in which it shows a husband and wife estranged by mutual understanding, appeals to everybody. We all know some family whose domestic unhappiness bears some resemblance to the troubles of Douglas and Constance Winthrop, and our sympathies with the people of the drama are enlisted accordingly.

Aside from the play the acting is delicious. Carrie Turner was a surprise. I imagined her to be a novice. She acted like a professional, and made a fine impression. George Clarke's elbows worried me. No other fault in his acting or appearance suggested itself. His strong shoulder gave the play a good leg up. Whiffen was fair as the lawyer; Mrs. W. far better as Ruth Winthrop. The other people, especially Maude Stuart and Henry Miller, attained an average excellence that was gratifying.

As for the scenery the following note with which Manager Frohman favored me in the course of the evening, doesn't half do it justice: "The living room of the Winthrop

mansion (Acts 1, 2, and 4). is constructed in the 'Indian style,' and is built of the real material, wood and metal. The metal (brass) was all cut by hand in India, from whence it was brought. It was selected in that country by Mr. L. DeForest, of L. C. Tiffany and Company, for which firm it was specially made. This material can not be got in any other country, and is used in India for decorating the rooms in which occur special ceremonies, such as weddings, etc. This new style of house decoration is coming into gradual use in the homes of the wealthier people. On the walls and ceiling of this scene there are over two hundred different oriental designs. Above the windows the lattice work is like that used in Northern India. The best effects of this unique scene are better noted when the observer is on the stage."

No one need worry about the future of Young Mrs. Winthrop. It isn't another

Hazel Kirke or even an Esmeralda; but it's a charming play that will make money.

PEN.

Professional Doings.

—A correspondent writes of a play: "It certainly would seem difficult to reproduce the impression received from not seeing it." He will be a correspondent no more.

—Bartley Campbell's White Slave party, destined for California, leave on Saturday's Western express. That is, all leave except Miss Cayvan and Mr. Levick, who go later.

—Lottie Allen (Mrs. Sam Dearin) and Mrs. T. B. Dixon, wife of the minstrel tenor, leave by an early steamer from 'Frisco to join their husbands in Australia.

—George M. Warriner has taken the management of Julia A. Hunt and Florinel. He will begin a tour on the 18th inst. Mr. Warriner is the Memphis manager.

—Taken from Life rests this week, reorganizing in St. Louis on the 16th. Some changes in the company will be made. Felix Morris and wife (Florence Wood) leave it.

—Pinafore has broken out in the bleak hills of New Hampshire and in the Blue Grass region of Kentucky. Fortunately, the disease is of the amateur type, and not contagious.

—The Jersey Lily will embark on the *Arizona* on the 14th inst., for this country. The company engaged by Mr. Abbey to support her come in the *Eypt*, which sailed yesterday.

—J. H. Fitzpatrick has closed his engagement with Pilling's Child of the State company in order to join Salvini's party. James E. Nilson assumes his place in the cast as the Count.

—Cassius, Lawrence Barrett; Marc Antony, T. W. Keene; Brutus, John McCullough—will be a portion of the cast of Julius Cæsar at the Cincinnati Dramatic Festival.

—John H. Anderson, assistant manager at English's Opera House, Indianapolis, is arranging to lease two or more theatres for next season, and will give his entire attention to their management. Louis Aldrich will be associated as a silent partner, furnishing the necessary capital, but not taking active part in the management. Several offers of houses are under consideration.

—Mr. William Rice will indulge in broad grins on the stage of Mr. Bowersock's Opera House to morrow (Friday) night. Mr. Bowersock has a monopoly of amusements in Lawrence, Kansas.

—R. Griffin Morris' revised Irish-American opened at Low's, Providence, on Monday night. Gus Levick assumed the leading role. Annie Pixley closed a very profitable week there on the 7th.

—Edward L. Bloom sends the intelligence that he will be in New York May 1, 1883, to bill Ada Gray with 4x7, 4x8, 4x10, and 4x16 stands, not to speak of countless lithographs and small paper.

—Work has ceased on Vokes' Bijou Theatre, Boston. The cause of the delay is a mystery. Our Boston correspondent says no *eruption* has taken place between Messrs. Vokes and Tyler.

—The plays selected for the Warren testimonial at the Boston Museum are Heir-at-Law (matinee) and School for Scandal (evening). The affair will be a great event in the theatrical history of Boston.

—The Philadelphia *Times* says Only a Farmer's Daughter attracted $9000 last week, and adds: "It was the largest business ever done in Haverly's Theatre at regular prices."

—On Oct. 3 "Herbert's Grand Constellation, supporting J. W. Burton and Millie Willard," appeared in Janesville, Wis., playing The Banker's Daughter. They are thieves, and should be spotted.

—Rooms for the Actors' Fund office were rented in THE MIRROR Building, but the lease was cancelled when it was made known that Mr. Harrigan had put apartments in the Comique at the disposal of the association.

—F. P. Smith, manager of William Stafford, dropped in to pay his respects the other day. He reports that business so far has been very good, and this in towns where well known attractions were played in opposition.

—Colonel McCaull is very confident that The Sorcerer will "catch on." The original business, as done in England, he thinks, will add greatly to the beauty of the opera. The cast will be in every respect a strong one.

—A pretty refugee from the "Rookery" goes out to play the soubrette part with Alma Stanley in Vic. Her name is Kate Gurney, and she first appeared here with Fawcett Rowe in Sniff, creating a favorable impression.

—James Scanlan has brought suit against Rud Aronson because the Casino was not ready when his Miniature company was contracted to play there. Scanlan claims that Aronson filled his date with another troupe, in addition.

—John Stetson states that he has made all the alteration at the Fifth Avenue necessary to ensure the safety of patrons under any circumstances. The first public objection to the arrangements at this house came from Henry Bergh.

—James R. Adams, the widely known pantaloon, has published a biography, which is circulated among his friends. It is a succinct account of a yet brief but very eventful career. Mr. Adams is with George Adams' admirable pantomime troupe.

—B. J. Kendrick has joined one of the Madison Square parties as advance agent. It is playing H. K. in the New England towns to uniformly large business. The business management of this particular company is in the hands of Rodney S. Wires.

—A cable received by Mr. Moore from Dublin states that Wyndham's business there last week was immense. Wisdom has been shown in changing the opening date here, so as not to divide interest on the same night between Langtry and the light comedian.

—John A. Mackay has withdrawn from the proposed travesty trio—Wilson, Mackay and Dixey. When he first thought of starring he anticipated that Fawcett Rowe's last production, Pop, would be a failure. But it takes well, and so Mackay remains with Rice.

—The Kendall Comedy company were compelled to cancel Friday and Saturday nights of last week in St. Joe, Mo., through the local management refusing to allow them to present Forget Me Not, on the ground that it would be an infringement of Genevieve Ward's rights.

—The Pathfinders, a correspondent informs us, will open the season at Fostoria, O., on the 13th. As we have run across the Path finders before, we conclude that they didn't find the path and concluded to go through the crucible of "reorganization" preparatory to another hunt.

—Thatcher's Minstrels make their street parades in barouches, headed with a band wagon. Their stylish get up is the "admiration of the ladies and the wonder of the children." On the 7th they played to one of the largest Saturday night audiences ever seen in Augusta, Ga.

—Young Mrs. Winthrop has been copyrighted in book form as a literary production. This is the safest way, under the existing laws, to protect a play. The cost of publication is trifling, and the author's and owner's rights are rendered perfectly secure. Joaqun Miller was one of the first to adopt this style of protective measure.

—Old Mr. Taylor, the costumer, is in a bad way. On Sunday Dr. Robertson performed an operation upon him, which would not have been necessary had he taken proper medical advice twenty five years ago. The patient is sixty nine years old, and his advanced age will militate against the probability of recovery. He is secretary of the Dramatic Fund.

—Gertrude Elliott will be supported by the following company: G. W. Owens, Henry Ludlam, D. M. Brewer, Joseph Daymond, F. B. Jordan, Walter Pleugh, James Campbell, Walter Bruce, Edgar Valentine, Mrs. J. R. Healy, Nettie Grenville and Julia Brown. Edwin Lawrence, manager; J. H. Adams, advance; J. M. Lawrence, advertising; Albert Loraine, props.

—John A. Stevens' season will open at Amsterdam, N. Y., next Monday night. His Anglo American company includes Kate Carlyon, from the Princess' Theatre, London; Henry Holland, from the Adelphi, Landau; J. E. Emerson, from the Gaiety, London; Harry Pearson, E. L. Walton, Thaddeus Shine, Fred Sackett, Frankie McClellan and Lillian Vane; S. P. Corey, manager; Frank N. Scott, advance; Charles E. Scott, assistant; A. Sheppard, props.

—An action has been begun by Eugene Tompkins against Samuel Colville, over the rights to Taken from Life. Judge Barrett has issued an injunction restraining Colville from representing himself to be the sole owner of the play, pending the settlement of the suit, which is brought on the ground of breach of faith on the part of the defendant. A motion to continue the injunction will be heard on the 16th. Tompkins claims that the play should have been bought in their joint interest.

—The following well known people have been engaged for Atkinson's reorganized Jollities: Frank Daniels, J. H. Rennie, Alexander Bell, Jennie Yeamans and Henry Braham, as musical director. After a complete reorganization, the company will reopen their season Oct. 16 at Erie, Pa.

—On Monday Vin C. Haurie retired from the management of the Alcazar. A. R. Samuels assuming his place. E. M. Stuart is associate manager. Timothy Stevens and company continue in charge of the catering department and George Osborn, the champagne man, remains in the important position of backer.

—On Friday last Charles Bowser arrived in town after a four months' season with Hazel Kirke No. 1. He glows with enthusiasm when speaking of the San Franciscans, and says the noonday lunches of the Bohemian, Cosmos and Union Clubs are an institution that might be imitated here. Business and professional men meet for a few moments every day at these snacks and enjoy a good luncheon with friendly intercourse included. The cost is trifling. Mr. Bowser is at liberty and looking for a suitable engagement.

—Alma Stuart Stanley will open her season with A. Benrimo's play, Vic, some time in November. Mr. Davidson informs us that the play the star has got is a "pure comedy, and that Miss Stanley's specialties will not be dragged in by the hair, but will be worked in with some coherency." Vic is a Spanish-American beauty who has been deserted by her lover, and her adventures while searching for him in various male disguises are relied upon to keep up an interest in the play. Vic, disguised as a dashing swell, wins the love of a lady upon whom the perfidious one is lavishing his attentions. Miss Stanley was given some very flattering notices for her performance of Willie Spratley, in Youth, at Wallack's, and was the hit in Smiff, one of George Fawcett Rowe's failures.

—Feeling assured that melodrama has fizzled out, W. H. Donnelly, late of Poole and Donnelly, has taken hold of Joe Shannon's bright, clever comedy, Money Bags. With the author and Edward Lamb as stars, he will shortly start out, touring straight South towards New Orleans. The company is excellent. Jennie Weathersby will play a part like the Fairy in Hobbies—but better. The rest comprise Lizzie Fletcher, who was with Rooms to Rent last year; Mrs. Boudinot, formerly contralto with Oates; Hamilton Harris, who travelled with Mary Anderson; Mrs. Tavernier, late of the Madison Square, and Miss Tavernier, who played with the Florences; Ignatius O'Byrne, recently with Collier, and Daniel Mortimer, a son of old John Mortimer. Such an organization ought certainly to give a delightful performance of Shannon's lively comedy

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Monday, Oct. 16, Mr. Maurice Grau's new French Opera Company in
LES CONTES D'HOFFMANN.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

PHILADELPHIA.

Rhea appeared at Haverly's 9th. in Diane De Lys. In her salad days Alice Dunning Lingard produced the drama at this same theatre and pleased very much. Mlle. Rhea offered successively Adrienne, Camille, Much Ado About Nothing, Romeo and Juliet and much else. Monday next, the Harrisons.

Lotta is at the Opera House. She put in an appearance on Monday evening, and will remain four weeks.

One more week of the cantata of The Haymakers remains at the Lyceum. The music is very pretty; but as a theatrical venture the work is about as useful and profitable as a fifth wheel to a carriage. Hazen, who sings in the cantata, is of the choir of the Broad and Green Street Presbyterian Church, of this city. M. Donovan, also of the company, will at the close of his struggle in the cantata join Emma Abbott's company at Kansas City. Kate Sheain, who was formerly a choir singer, has called forth much favorable mention for her rendering of one of the prettiest numbers in the cantata, entitled "Scenes of Happiness." Monday next, Barton's Opera company in Billee Taylor.

Joseph Murphy is at the Walnut this week, 9th, opening in Shaun Rhue. Monday next the Kiralfys will put on the Crook.

Gus Williams is at the Arch doing One of the Finest, which is so clearly only Stuart Robson's old and very poor play of Law in New York. 16th, The World will receive its first production at the Arch.

Manager George Woodward opened his Bijou Theatre last Saturday afternoon Flowers of the Forest was given, Lillie Hinton appearing in the leading role. Afternoon and evening there was a large audience present. A feature of the entertainment was Miss Hinton's castanet dance.

The Museum is at present the scene of soapsuds and fresh paint. Colonel Joseph Wood will open the house shortly. He desired to secure Lillie Hinton; but she was foolishly persuaded to go to the Bijou.

There is a change of programme at the Arch Street Opera House and at Carncross'. Both aredrawing crowds.

Items: John Braham and James Scanlan lost $1,800 apiece on the engagement of the Boston Miniatures at the Lyceum.—J. H. Haverly announces to Managers Nixon and Zimmerman on Saturday evening by telegram that he had purchased The Merry War Opera company, and will fill the time in Philadelphia in grand shape.—Manager Hall is delighted with the business at the Walnut. He says that himself and Fleischman have made money from the start, and with the poorest combinations booked.—Last week there were fifteen benefits between the Chestnut Street Opera House and Haverly's; big houses nightly.—At the Bijou Theatre The Quaker's Daughter, a new play written by a Philadelphia journalist expressly for Lillie Hinton, will be produced shortly.—Only a Farmer's Daughter attracted $9,000 at Haverly's last week.—The Vicar of Bray was to have been produced at the Lyceum on the 16th, but was not ready.—One of the hits of Pop is Miss Castleton's singing of "For Goodness Sake Don't Say I Told You." It was the feature of the piece.—We are to have Theodore Thomas and orchestra for a series of symphony concerts at the Academy.—One of the handsomest portraits of the fair Langtry yet produced is by a Mrs. E. Edward Lewis, of this city, who is a talented pupil of Wibur Osler. Mrs. Lewis' work is in pastel, and will be placed shortly on exhibition at the Opera House.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Haverly's Mastodons. This week, The World, followed 16th by Joe Emmet.

Robinson's Opera House (R. E. J. Miles, manager): Keene's engagement was a success. The repertoire of the week embraced Richard III., Shylock, Hamlet, Fool's Revenge, Macbeth and Richelieu. Willie Edouin's Sparks present week, followed 16th by Jeffreys Lewis.

Heuck's Opera House (James Collins, manager): Sam'l of Posen was sufficiently strong to crowd this popular resort at every performance. The dialogue has been improved and enlivened. Except that Harry Eytinge debases the character of Mr. Winslow, the company in support is fully up to the average. Buffalo Bill current week. Aldrich and Parsloe 16th.

Coliseum Opera House (James E. Fennessy, manager): The date fixed for reopening is now positively announced for November 20, with a probability of Harry Sargent's Gladiator combination as the attraction.

Vine Street Opera House (Charles S. Smith, manager): No diminution perceptible in the attendance, and in fact the "standing-room only" sign was called out at an early hour on several evenings. New people: Flynn and O'Brien, Mlle. Le Blanc and Alice Gilmore and May Vernon Marsh Adams and J. J. Riley are retained.

Items: Joseph Arthur, in advance of the Sparks, has been here during the week.—The veteran Al Thayer, of the *Enquirer*, has evidently fallen an easy victim to Jimmie Morrissey's wiles, as he announced that "the souvenirs intended for presentation at the 1025th performance of The World on the 14th, are the most beautiful of the kind yet imported (?), and consist of finely designed Japanese vases, highly emblematic of the decorative art, and the selection of Mr. James W. Morrissey."—Charles Blanchett, one of the ablest delegates and most intelligent workers of Haverly's corps, left for Pittsburg 4th.—The Cincinnati Industrial Exposition, which closed 7th, was by long odds the most successful venture of its kindin the West, and the net profits will fully aggregate $15,000.—The disbandment of the Judge Slasher combination leaves the clever comedian, W. T. Sheehan, of this city, minus an engagement.—Harry Sargent's Gladiator combination, with John L. Sullivan and Billy Madden as the leading attraction, fills in a week at the Coliseum during the final week in November. I am assured that should any critic express doubts as to the quality of the entertainment, Manager Sargent invariably convinces him to the contrary by having the burly Sullivan interview the offender.—Treasurer Fennessy has increased the attractiveness of his business office by the addition of a handsome desk recently presented by his friends.—Frank Cushman, one of the leading luminaries of the Mastodons, was suddenly called to Baltimore 6th by a telegram announcing the expected death of his mother.—The attractive little Gilmore Sisters, whose act formed one of the leading features of the Gold Mine's programme during past week, are the daughters of Manager Gilmore of the Zoo Theatre in Indianapolis.—Levy received $1,400 for his two weeks cornetizing at the Exposition.—The Grand Concert company of the College of Music will appear at Urbana 16th, Delaware 17th, Cleveland 18th, Akron 19th and Xenia 20th.—Smith and Nixon's new concert hall has a seating capacity of 1,500.

NEW ORLEANS.

Academy of Music (David Bidwell, manager). Minnie Maddern closed a remarkably successful week Sept. 30. On her last night she was made the recipient of a very handsome present by the Continental Guards, of which she is an honorary member. The Champion Crescent Rifles presented the lady with a magnificent pearl urn, surrounded with a crescent and the letter R. Messrs. LeGrand, White and John H. Havlin were given handsome gold badges by friends in the company. 1st, Barlow, Wilson and company's minstrels opened a week's engagement to the largest house of the season. Throughout the week business has been excellent and well deserved. By the way, why Cal Wagner is not given more of a chance to display his abilities is a conundrum asked by many theatre-goers here. 8th, Stevens' Comic Opera company produced the Jolly Bachelors for the first time in this city.

Items: Forepaugh's Circus will appear 6th for nine days, and Cole's is billed for 26th.—Luke Schoolcraft has been the recipient of much attention from his host of friends in his native city. Luke was at one time a popular "Fire Laddie" in New Orleans.—Mrs. Coes has been paying her husband a visit here, but leaves for her home in Boston 10th.—Harry W. Peck, representing the Stevens' Opera company, is in town.—E. B. Brown, manager of the Barlow, Wilson company, bought in Augusta, Ga., a traveling companion in the shape of an educated goat. The boys tease Ed. considerably about the new addition to his family.—Mr. Defossez, lessee of the French Opera House for this season, is in town, and announces that the company will shortly arrive, and that all is in readiness for the opening in November.—La Juive will probably be the first opera produced.—E. F. Gorman, Esq., who last summer managed the Criterion Opera company at Spanish Fort, has arrived from New York, and expects to inaugurate a season of comic opera at Werlein Hall about the latter part of this month.—"Tony" Bagnetto has nearly finished his new drop curtain for the St. Charles.—The Academy has been opened just about three weeks, and already three attractions have collapsed, or at least Mr. Bidwell has informed me that they have signified their intention not to fill their dates.—Carrie Swain will fill Eric Bayley's time, opening Nov. 26.

BOSTON.

Modjeska has appeared at the Globe in her favorite characters of Adrienne, Frou Frou and Camille. Business has been excellent, especially at the Camille presentations, when the house was packed. Mojeska returns to us the same graceful, lady-like and in some respects talented actress as of old. She has not made much advancement with the English language. This week: Marie Stuart, Romeo and Juliet, and Frou Frou.

Maggie Mitchell and her company presented the well worn but famous and always popular Fanchon at the Park last week. My opinion of Miss Mitchell's Fanchon is well known, and I do not need to repeat it here now. It is perfect in its way, and wonderful in every way. The company is not so good as in past seasons. The Park has had large audiences. This week Jane Eyre and Mignon; 16th, Esmeralda.

The Parvenu reigned supreme at the Museum last week. Excellent business throughout. 23d, the old comedies; 30th, Romany Rye.

The lovers of sensation have a feast this week at the Howard when the hair raising Jibbenainosay with the old-time favorite, Joseph Proctor, in the title role, supported by a good company, will appear. The Boylston still continues to do an excellent business. This week, Annie Hindle, Le Clair and Russell and many others appear. A burlesque on Youth is in rehearsal.

The Windsor Theatre will throw open its doors 16th, with Baird's Minstrels, to be followed by Maude Granger in the Planter's Wife; Topsy Venn in Rooms to Rent.

CLEVELAND.

Taken from Life proved an artistic but not a financial success. The houses were heavily "papered" all the week. It is a wonder the merit of the play did not crowd the house, for it's been a long time since such a splendid company, attractive play and proper stage setting has been seen here. Of the company, J. D. Beveridge, the villainous Radley, deserves especial mention. His every appearance at recalls drew storms and groans from gallerydom, which compliment was always gracefully acknowledged. La Belle Russe this week. Callender's Minstrels and Herrmann divide week of 16th; Emmet 23d. Roland Reed's Cheek nobly withstood the surging crowds at the Academy. Full houses nightly, with Monday and Thursday exceptions, when standing room was utilized. Reed has a part that very much resembles Raymond's Fresh. The lisping little darling, Nell, is charmingly played by Frances Bishop, while Alice Hastings, as Mrs. Abel Racket, is simply intense. Janauschek this week, followed by Davene's Allied Attraction.

Items: The Monday night audience at Euclid Avenue went wild—calling all the actors, except the racehorse, before curtain. Last act was marred by a side flat-falling across stage.—Tuesday, Cleveland Grays, our crack military company, attended, per invitation of the management and L. G. Hanna. They retaliated by donating an immense knapsack of tube roses, with blue violet straps and red geranium blanket rolled on top, to the company. Saturday matinee, well attended and handsome souvenir programs marking 100th performance issued.—Gustave A. Mortimer, in full dress and diamonds, greeted the press boys and set up catawba cobblers. He left an order with W. J. Morgan, lithographing company, for 3,000 stands of printing in five colors, amounting to $5,480.—Julius Cahn, business manager Mahn and Ellis' Comedy company has been hanging some queer paper for Ikey Solomons.—W. J. Winterburn is ahead of La Belle Russe, arriving 4th.—Manager Morton received a flattering offer 7th for a few weeks of Reed's Cheek in New York at Haverly's.—L. G. Hanna has been elected honorary member of the Cleveland Press Club.—Cleveland Roller Rink opened with large attendance Monday.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Willie Edouin's Sparks in Dreams held the boards all the week to big business. Aldrich and Parsloe, in My Partner, 8th.

Olympic Theatre (Charles A. Spaulding, manager): This being Fair week Uncle Joshua Whitcomb has had crowded audiences of country people, who were delighted with the portrayal of the old New England farmer. Margaret Mather, in Romeo and Juliet, 9th.

Pope's Theatre (Charles R. Pope, manager): The country people have swarmed to here all the week to see the redoubtable Hon. William F. Cody kill Indians and foil vice in the Buffalo Bill fashion. Ben Maginley opens 8th in A Square Man.

People's Theatre (W. H. Smith, manager): Niles, Evans, Bryant and Hoey's Meteors, did a good business all the week, presenting a variety bill which was excellent in all particulars. Leavitt and Pastor's Consolidation opens 8th.

Items: A very ingenious and well designed picture of the Elks' Lodge is now on exhibition in William Barr & Co's window. It represents the various members as stags, with a Tally-Ho coach in full tilt, driven by Thomas E. Garrett, the Elks' Exalted Ruler.—Fair week has brought an unusual harvest to all the theatres. The several establishments have coined money.—Emmet had the biggest two weeks' business ever done by any star in St. Louis.—On the evening of Thursday, 5th, the receipts at the Olympic, with Denman Thompson as the attraction, were $2,200; at regular prices.

BALTIMORE.

OCT. 9.

Ford's Opera House (John T. Ford, proprietor): There was a large house present on Monday night to greet Tony Pastor and his troupe of specialty artists. The company this season is a large one and contains many familiar names. The Musical Four gave a most enjoyable performance, and Mattie Vickers and Charles Rogers appear in a new act. Lizzie Simms' dancing and quick changes were remarkable. The Vivian Sisters also gave a very neat turn. The performance concluded with the comic play, Fun on the Stage, in which Jacques Kruger, Elsie Kruger, Billy Carroll and the Jovial Tony himself appeared. Next week, Haverly's Mastodons.

Holliday Street Theatre (John W. Albaugh, manager): The White Slave was a success in every sense of the word. There was no bright, particular star, but every one of the characters was well taken. A more evenly balanced company has not visited us for some time. The scenery was particularly fine. Kiralfy's Black Crook combination opened to a big house on Friday night. The representation, especially the ballet, was very good. Next week, Mankind.

Academy of Music (Samuel W. Fort, manager): Janauschek met with only moderate success last week, the reason for which I cannot give, unless it may be that our people have lost their relish and desire for tragic acting. Marie Antoinette was given on Friday and Saturday nights for the first time in many years. It was a magnificent performance and Janauschek threw all her powers into the role. The company was a good one. Esmeralda opened for the week under the most favorable auspices. The house was a large and very fashionable one. John Owens received quite an ovation. Next week, Strakosch Opera company.

Monumental Theatre (James L. Kernan, manager): The Rentz Santley Burlesque company opened to a good attendance on Monday night. The company contains the old favorites and some new faces. Among the latter are Olga Berozy the Hungarian vocalist, and Victorine Scherlagy, the Austrian cantatrice. The burlesque which closes the performance was written for them and is entitled The Daughter's Banker. It is above the average and well presented. Next week, Pat Rooney's combination.

Front Street Theatre (Dan A. Kelly, manager): The sensation this week is the Anti-Mormon drama, Uncle Bill; or, California Through Death Valley. John Woodward appears as the hero, supported by Mary and Emma Grant. A short olio preceded the drama.

Item: Tom Thumb and his company opened at Masonic Temple Monday night for a week's engagement.

CHICAGO.

To say that John McCullough has played to good business during the past week would not by any means do the subject justice. Haverly's has been literally packed with people every night. The drama is having a boom here and the people are filling the six leading theatres of the city nightly. For the third and last week of the engagement McCullough will produce The Gladiator, which play will run until Friday night, when Virginius will be put on for that night only. Saturday matinee, Ingomar. The most successful engagement ever played by McCullough in Chicago will terminate on Saturday night with The Gladiator again. 16th, the Union Square Theatre company commence a three weeks' engagement.

Whether the audience which gathered at the Grand Opera House last Monday went on purpose to express their sympathy with Manager Hamlin and to extend congratulations to that gentleman on the result of his suit for the lease of his theatre, we cannot say; but certainly Mr. Hamlin was surprised, and when the people demanded his presence before the footlights, it was as much as he could do to make a short speech of thanks and to bow himself off. Laura Don the current week.

It is several years since our theatre-goers have seen Miss Jeffreys Lewis; but they had not forgotten that she was a good actress, and so McVicker's Theatre has been well filled during the past week to see La Belle Russe. Her impersonation of the adventuress was marked by great intensity and force, and with a little toning down of a tendency to overact in some of the most important scenes, Miss Lewis will be entitled to still more praise for her work. Her support has been admirable. This week Mary Anderson for two weeks.

Emmet has drawn large audiences to Hooley's the past week. Current week, Salsbury Troubadours. Those jolly sons of Momus, Robson and Crane, come 16th.

The Olympic has had to have the assistance of some extra police this week to help keep order in the audience during the production of the so-called play of Jesse James. Without going into particulars, it is enough to say that the receipts have never been exceeded since the present management took control. Barry and Fay come over from the Academy and play a week in Muldoon's Picnic, and then Leavitt's All Star Specialty company.

Items: Uncle Dan Emmett's benefit at the Grand on Thursday afternoon was a success in every way. J. H. McVicker and Frank Queen sent checks for $50 each, and the receipts in all foot up over $1,000; so that the beneficiary will receive a very good sum of money. Harry Chapman was the originator of the benefit, and to him belongs the credit of the affair.—Alice Carrington joins the Hess Acme Opera company at St. Paul on the 17th. She will be a valuable member if all that is claimed for her by Manager Hess be true. Her reputation in the West is chiefly as a concert singer.—E. D. Price left for St. Louis on Friday to arrange for the appearance of John McCullough.—Frank Goodwin, the handsome and energetic manager of Jeffreys Lewis, says that wherever he has played his company they want him to come again.—The opera of Rose Friquet will be given at Minneapolis for the first time by the Hess Opera company.—It is understood that W. J. Davis and William Hayden intend to take an appeal to the Supreme Court from the decision of the appellate court awarding Hamlin the lease of the Grand.—One of the most conscientious and promising young actors that we have ever seen is Joseph Haworth, of McCullough's company. He has great abilities and will be heard of in the future.

BROOKLYN.

Hearts of Oak has succeeded in drawing large audiences to the Park this week. The scenic effects are admirably managed. James A. Herne played Terry in an effective manner, and Katherine Corcoran gave a very charming rendition of Chrystal.

At the Grand Opera House Anthony and Ellis' version of Uncle Tom's Cabin holds the boards during the present week. The aged drama still seems to have drawing power, and Colonel Morris feels satisfied with the large audiences. The company is a fair one. With the exception of Mrs. G. C. Howard, Brooklyn has seen few better renditions of Topsy than that given by Lydia Yeamans in this version. Next week, the Chanfraus.

The Passing Regiment at Haverly's is also drawing good houses. Harry Pitt's Thorp Suydam is an excellent characterization. Mrs. Gilbert as Mrs. Winthrop is also very pleasing, and W. H. Lytell as Hoffmeister is immense. A detachment from the Thirteenth Regiment gives a military air to the play. Next week, Minnie Palmer.

Davene's Allied Attractions form the magnet at Hyde and Behman's Theatre, and the houses have been crowded every night thus far. The regular company returns on 23d.

Patience by the Bijou Theatre company is playing every night at the Academy, with the Boston Miniature Ideal company playing it in the afternoon. The audiences are large.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Only a Farmer's Daughter is on the boards here this week, and is played well to good houses. Herne's Hearts of Oak is the attraction next week.

Broadway Theatre: Saved from the Storm and a good variety bill is presented.

ALABAMA.

EUFAULA.

Shorter Opera House (P. H. Morris and J. Tannenbaum, managers): Season has opened favorably, Thatcher, Primrose and West's Minstrels to big business Sept. 30.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): John A. Stevens 5th and 7th in La Perichole and Jolly Bachelors to houses larger than the merits of the company deserved. C. B. Bishop in Strictly Business 13th.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Union Square Theatre company opened the second week to packed houses, and by the advance sales of seats it is likely to be so all the week. They play the Lights o' London all this week.

LEADVILLE.

Globe Theatre (M. Goldsmith, manager): J. W. Jennings, in the drama of American Born; also, a fair olio.

Items: Manager Goldsmith has returned from his Eastern trip, having made some good engagements.—Heimons, scenic artist of the Tabor Grand, Denver, is in the city and at work on some special scenes for the Globe.

CONNECTICUT.

DANBURY.

Opera House (J. S. Taylor, manager): Washburn's Last Sensation, 3d, to good business. Yerance's Dramatic company presented East Lynne to a small audience, 4th. The performance was one of the worst ever given here. Frank Evans' Galley Slave company played to packed houses 5th and 6th. The company is one of the best that ever appeared here and delighted the large audiences.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Needles and Pins, 3d, under the auspices of the Governor's Foot Guards, to a crowded house. Lawrence Barrett, 5th, in the Merchant of Venice and David Garrick, to the largest and most brilliant audience of the season. Snyder and Grau's Philadelphia Church Choir company, 7th; matinee and evening in Patience and Olivette; large house in afternoon and fair in the evening. Booked: Chanfraus, 13th; Rice's Surprise Party, 16th; Rhea, 19th; Boston Miniature Opera company, 20th and 21st.

American Theatre (W. S. Ross, manager): Business has been excellent. N. S. Wood, in his drama of Nan the Newsboy, has been the principal attraction. Olio consisted of Sullivan and Harrington, Emery and Russell, and McVickers and Saunders. Week of 9th, opened with The Four Emeralds, Russell and Magee, Kennedy and Conway, Capitola Forrest, Ricketts Brothers, Emma Rice Bartlett Sisters, Lillie Wood, Frank Harrison and John Morrissey.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Madison Square Theatre company 3d, in Hazel Kirke to a large and enthusiastic audience. Receipts $500. Philadelphia Church Choir company in Patience, 4th. The presentation was excellent, but was greeted by a poor house. 16th and 17th, The Irish American; 19th, Galley Slave; 21st, Proctor's Specialty.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): McIntyre and Heath's Specialty company appeared 4th and 5th, giving great satisfaction to rather small audiences. Lawrence Barrett and his fine support played Richelieu, Yorick's Love, and on closing 7th gave in the evening a fine double bill of Merchant of Venice and David Garrick. Hague's Minstrels 14th, Irish American 20th, 21st, Mlle. Rhea 17th, 18th, Modjeska 28th, Boston Miniature Opera company 23d 24th, 25th.

New Haven Opera House (Palmer and Ulmer, managers): Ada Dyas, ably supported by Barton Hill and George Holland, played London Assurance, An Unequal Match and Caste 6th and 7th. Small houses were the rule, but the star was in excellent spirits and her acting perfect. I have to note the appearance of A. H. Warren, an English importation. Without disparaging his ability, his place could easily have been filled by a native actor. Kellogg Brignoli Concert company 12th, Rice's Rejuvenated and Renovated company 13th, 14th. Carrie Swain returns 19th, 20th, 21st.

Grand Opera House (Clark Peck, proprietor): A lecture and panorama, by a so-called Prof. Wilson, packed this house 5th. He was a mild fraud. Gough lectured to good house 6th. The Standard company put on U. T. Cabin 7th; two performances. There were 2,000 at the matinee. Tony Pastor 16th.

American Theatre (Press Eldridge manager): Business and company good. New faces 9th, Fayette Welch, Nellie Germon, Tillie Russell, Lydia Shearan, Olivia Nichols, W. J. Sulley, Billy Williams, Mason and Lord, and John Shearan.

Items: Rumor says D. S. Thomas, Barnum's popular press agent, will have a job printing establishment in New Haven, his home.—McIntyre and Heath's company had a little financial trouble here. Their trunks were attached for board at the Union House. They finally left five trunks in quod and started for Troy. And yet they report business good.—Manager Carll has agreed with the Fire Commissioners to widen aisles in upper gallery, wire-screen high windows in lobby of second story, and erect iron stairways to large side doors.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Kiralfys' Black Crook was put on in fine style last week. The Garnellas are truly wonderful. Duncan, the ventriloquist, is very fine. This week Bartley Campbell's White Slave under the personal supervison of the author. Squatter Sovereignty 16th.

Ford's Opera House (John T. Ford, manager): Gus Williams in One of the Finest last week. Minnie Palmer this week. The Madison Square Professor company 16th. Manager Ford has benefit 23d.

Theatre Comique (T. E. Snelbaker, manager): This week Joseph J. Dowling's Nobody's Claim combination, with Clark and Edwards, Sadie Hasson, Ward and Lynch, Frank Lawton, Louise Bliss, Razzillia, Hodges and Bliss, J. D. Clifton and Alice Weston in specialties.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): Jeannie Winston, supported by John A. Stevens' Opera company, opened an engagement 4th, in La Perichole; 5th matinee, same evening, Jolly Bachelors, to good business. C. B. Bishop's company, under the management of Frank W. Paul, in Strictly Business, 6th and 7th, with matinee, to rousing big houses. Wheelock for 11th and 12th.

MACON.

Ralston Hall (Turpin and Ogden, managers): The rival minstrel companies have come and gone. Both were honored with full houses. Barlow and Wilson Sept. 28, and Thatcher, Primrose and West, 4th, and the public have given a unanimous verdict in favor of the latter. C. B. Bishop played to good house 5th. Booked: Claire Scott, 13th and 14th; Stevens' Jolly Bachelors, 17th.

Arena: Sells Brothers' Circus, 28th.

ILLINOIS.

FREEPORT.

Wilcoxon's Opera House: Blind Boone (the negro musical wonder of Missouri), concerts, to large business, 2d and 3d.

Item: The Opera House stage has been enlarged and refitted with new and elegant scenery, and has also a handsome new curtain.

PEORIA.

Grand Opera House (F. E. Piper, manager): The Whiteley Dramatic company with Ida Lewis, to large audiences, week of Sept. 25. Haydon and Davis' Chispa company, to fair business.

Rouse's Hall: The Meteors, in the Book Agent, drew large houses Sept. 26 to 30.

ROCKFORD.

New Opera House (J. P. Norman, manager): Marion Elmore, in Chispa, to a crowded house, 2d; Katie Putnam Comedy company, 20th.

INDIANA.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dick, proprietors): Wheelock appeared 2d in £20,000, with only tolerable success. Wardour was instituted 3d and 4th, with little results. Chispa was billed for the last three nights of the week, but cancelled to appear at a later date. Robert McWade 11th and Emmet 12th, 13th and 14th.

English's Opera House (Will E. English, proprietor): F. B. Warde 2d, 3d and 4th. Business good. It is gratifying to Mr. Warde's many friends here to note the improvement he has made since his last visit. Margaret Mather played to good business 5th, 6th and 7th. All who saw her are convinced that she is an actress of unusual talent, and that she is entitled to take rank with the most prominent artists in the profession. Robson and Crane the 12th, 13th and 14th. Seaver's Rooms for Rent and Charlotte Thompson week of 16th.

Zoo Theatre (Gilmore and Whallen, proprietors): Business, as usual, good. This week Howard and Kane, Harry Thorne, Maggie Willett, LaVerde Sisters, Muldoon Quartette, Shaffer and Blakely, John Sherry, Varney and DeOme, Frankie Jones and the Donaldsons.

Items: Will English is out in the woods and swamps stumping his district. His chances for going to Congress are very good indeed.—Business at the theatres is a little dull after the fair.

KOKOMO.

Opera House (H. E. Henderson, manager): A company styled Callender's Minstrels, under the management of the Frohmans, gave one of the thinnest entertainments ever seen in this city, 6th, to a $500 house. There is not a minstrel performer in the company, when, in fact, the people were made to believe that it was Callender's original company, with Billy Kersands, Billy Banks and other noted burnt cork artists. It is nothing more nor less than a troupe of colored concert singers, and not an overly good one at that. They have a No. 1 band of music, and made a good street parade, and that is all that can be said good of the company. The Frohmans will surely do themselves no good as managers by allowing themselves to be connected with such an organization. They have surely been duped in some manner.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Anthony and Ellis' Uncle Tom's Cabin company 4th, to very large business. John L. Sullivan's Champion combination, 14th; Charlotte Thompson and company, 18th; Harris Comedy company, 19th.

IOWA.

COUNCIL BLUFFS.

Leavitt and Pastor's combination came 2d to a packed house. Superb programme. Rice and Hooley's Minstrels, 3d, to crowded house; gave a very enjoyable and novel entertainment. Whiteley's company booked for 12th; Hazel Kirke company, 16th.

DES MOINES.

Academy of Music (Wm. Foster, manager): Whiteley's Hidden Hand company, Sept. 29 and 30 and matinee to good business. Milton Nobles, 2d and 3d to fair business.

OSKALOOSA.

Masonic Opera House (G. W. Beechler, manager): Whiteley's Hidden Hand, despite heavy rains, did good business, 2d; Deakin's Liliputian Opera company failed to put in an appearance, 3d. No word from the company. Rumor has it they've disbanded.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Billy Rice and Hooley's Minstrels, Sept. 29 and 30, to good houses. By all odds the best minstrel company here this season.

KANSAS.

TOPEKA.

Topeka Opera House No. 1 (Lester Crawford, manager): Sol Smith Russell came 4th, to large house, notwithstanding a stormy night.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Wheelock produced Wardour, 5th and 6th; £20,000, 7th. Mr. Wheelock does a fine bit of acting in second act of Wardour. This week, Emmet.

Buckingham Theatre (Whalen Brothers, managers): Whalen's Specialty company, composed of twenty first class artists presented a good bill to fine business.

Items: Frank Curtis and H. P. Ladd were in town last week.—The Masonic Temple is being much improved outwardly by fresh paint.—Forepaugh's Circus comes 23d for two days.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Three performances of the Dantes by the Palmer and Ulmer Combination, was the only attraction for the week, and good business was the result. Lizzie May Ulmer was formerly a member of the old stock company of the Museum, under Fanny Marsh's management, and was a great favorite. Her appearance as Billy Piper Thursday evening was greeted by a large audience, and her reception was flattering—applause, bouquets, and orchestra playing "Home Again" fairly nonplussed the little lady. George Ulmer's Judge is a fine bit of comedy.

MASSACHUSETTS.

BROCKTON.

Brockton Opera House (H. L. Bryant, manager): Jumbo Davis displayed his diamonds set in a colored shirt to a full house 2d. The Spanish students, assisted by Boston vocalists gave three very pleasant entertainments to small houses 6th and 7th.

Item: The Spanish students behaved so rudely while at the Holbrook House that they certainly would have been bounced from the premises but for the respect entertained for their genial manager.

FALL RIVER.

Academy of Music (George Hackett, manager): The Spanish Students, assisted by Boston talent, gave a sacred concert 1st to poor business. Clarke's Fifth Avenue Comedy company week of 2d with a change of bill each night. Business and company wretched.

Opera House (Charles H. Baxter, manager): A good variety bill and good business the past week. Charles De Goring, E. C. Edwards, Grace Burton, May Arnott, Annie Howard, Lord and Lovely, Andy Leavitt, Jr., and others this week.

Items: The sale of seats for the Lyceum opened 5th. About $1,700 worth had been sold up to 7th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): The Danites, with Lizzie May Ulmer as Billie Piper came to very slim business 4th; but gave general satisfaction.

HAVERHILL.

City Hall (Albert Gage, agent): Oliver Doud Byron in Across the Continent 4th to a crowded house. Annie Pixley in Zara 16th and Gilmore's Band 17th.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): London Assurance with Ada Dyas as Lady Gay Spanker, to very light business 3d. Lawrence Barrett in Yorick's Love to a full house 4th. Anthony and Ellis' Uncle Tom to a large house.

LOWELL.

Huntington Hall (John F. Cosgrove: manager): Kellogg Brignoli Concert company 2d to fair audience. Boston Theatre company in The World 5th to a large house. This company, with the exception of Rachael Noah, Edith Kingdon, J. T. Craven, and Phineas Leach is a very poor one. Annie Pixley 14th.

Music Hall (Simons and Emery, lessees): Oliver Doud Byron had the usual packed house 5th. Carrie Swain with an excellent company produced Cad 6th to a fair house. The star was repeatedly recalled.

Item: My thanks are due Manager Cosgrove for courtesies extended.

LYNN.

Music Hall (J. F. Rock, manager): Smith's Furnished Rooms to good business 3d. Arthur Colburn, formerly MIRROR correspondent at this place, did a very funny piece of character acting in the part of Ike Swift, and greatly pleased our people. Manager Rocks' star course opened to a packed house 4th with Ideal Opera company in Patience. Oliver Doud Byron in Across the Continent 7th—minus snow scene, red fire, U. S. soldiers, etc. Very poor entertainment to good house.

Items: Mrs. E. C. Knowles essayed the role of Lady Jane in Patience in a very able manner, in place of Mathilde Phillips, who was called suddenly away through the death of her sister Adelaide, in Germany.—Charles Lambert of this place has been acting as assistant property man in Boston Theatre World combination.—Little Blanche Hillman has left Smith's U. T. C. party to effect an engagement with one of Anthony and Ellis' companies.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Anthony and Ellis' Uncle Tom's Cabin to fair business 6th; 18th, Rice's Surprise Party; 28th, Rhea.

SPRINGFIELD.

Gilmore's Opera House): W. C. Le Noir, manager): Lawrence Barrett presented Yorick's Love to a large and appreciative audience 3d. Jumbo Davis, prince of vulgarians drew a full house 4th. Duff's Passing Regiment company came 5th. The prompter convinced the small audience present that he was an indispensable member of the company. Rice's Surprise Party 17th, Rhea 20th and 21st. Boston Theatre company in The World 26th, Modjeska 27th, Boston Miniature Opera company 28th.

WALTHAM.

Music Hall (R. B. Foster, manager): George H. Adams H. D. company 5th to fair house; but the performance was deserving of a packed house.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): Business at the house good during the past week. 2d, Lawrence Barrett and fine support played Hamlet to good house. Barrett's interpretation of Hamlet was not as good as has been seen here, but as a whole it never was more evenly presented. 3d, Jumbo Davis gave his rank performance to a $700 house. The piece is sickening; but Jumbo is on a triumphal march all the same. O, cultured New England! 5th, Ada Dyas and strong company in London Assurance to fair house. This is the first time in fourteen years that this good old comedy has been seen here. 6th, Boston Ideals appeared to packed house. They gave fine Patience. Owing to the death of her sister, Mathilda Phillipps did not appear, her place being very acceptably filled by Mrs. F. H. Knowles. 7th, Carrie Swain as Cad, second appearance to big house. 13th and 14th, Gustavus Levick in Irish American; 15th, Spanish Students.

Items: Manager Wilkinson has placed a draped portrait of Adelaide Phillipps in the lobby of the theatre.—It is a fact that Worcester theatre goers care more for cheap combinations than for the legitimate.—Marie Stone-MacDonald of the Ideals enjoyed a pleasant visit to her parents in this city, 6th.

MICHIGAN.

DETROIT.

Salsbury Troubadours played to the biggest business they ever did here, at Whitney's. Bertha Welby in One Woman's Life, 5th, 6th and 7th. It is to be regretted that Miss Welby has not a play suited to her talents. The support, with the exception of Aida Trimble, is very poor and not worthy of the star's talents. The tour through this State has been a very successful one. Merry War, 11th, 12th and 13th.

Herrmann appeared at the Detroit, 5th, 6th and 7th, and did as much in four performances as he has heretofore done in a week. Ranch 10, week of 9th, followed by Cheek.

Mr. and Mrs. Gus Bruno, in Muldoon's Picnic, filled Manager White's Park Theatre at every performance. The original Big Four, week of 9th.

Robert M. Yost, who had the misfortune to write Brentwood, attended its production by Pearl Eytinge and left on the 4th for Sedalia, Mo. Roland Reed's advance "cheek" is here. It is called George Chester.

W. A. Mabury, whose circus experience has not been very bright arrived 6th. He invested $15,000 in Maybury, Pullman and Hamilton's Circus. The investment was a permanent one.

It is reported that the alleged absconding treasurer of Haverly's Opera company had about $23,000 with him when he left Toronto. Bell's Brilliants will be at Music Hall, 13th, 14th and 16th in a musical and literary entertainment. It is supposed that they are advertising soap for a Buffalo house.

Marie De Vestvali severed her connection with the Belmer company at Hillsdale on the 6th and will leave for New York. Manager Charles O. White entertained two old friends 7th. They were S. S. Sanford, who is the oldest minstrel on the stage, and Colonel Keyes who is in advance of Ranch 10. The three often appeared in minstrelsy together years before the war.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Salsbury's Troubadours in Greenroom Fun Sept. 30 to $580. Charles A. Gardner in Karl 4th had a good house.

Bardwell's Opera House (Warren Bardwell, manager): A variety company has been playing to good business during the past week.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): W. J. Scanlan in Friend and Foe 31 to good business. Scanlan made a decided hit. Corinne Merriemakers in Mascotte and Magic Slipper 5th and 6th to fair business.

Redmond's Grand (E. P. Thayer, manager): The Hanlons amused fair-sized audiences 4th, 5th and 6th; 16th and 17th Ranch 10; 23d, Janauschek.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager: Corinne Merriemakers 2d in Mascotte; empty benches; bad, dismal performance.

Item: The manager of the Academy is becoming unpopular on account of his refusal to recognize the press.

MUSKEGON.

Opera House (F. L. Reynolds, manager): C. A. Gardner Karl company 2d to a very large house. Corinne Merriemakers in Cinderella to medium business 4th.

Items: The Karl company report very large business in Milwaukee Sunday evening 1st.—Corinne played in Montague 5th to a crowded house.—Montague has a very neat little house with a seating capacity of 700.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): The Grace Cartland company appeared 2d and 3d in Frou-Frou and Poor Nance, to fair houses. Miss Cartland appears to great advantage in the widely different characters. Rice and Hooley's Minstrels amused a very large audience, 4th.

Items: The Cartland-Murray company dedicated the new Opera House at York, Neb., Sept. 29. Large house. They returned to York on the 4th and then came back to Lincoln to fill 5th, 6th and 7th. Mr. Eversole the manager reports the little theatre at York as very neat and well appointed, seating about 800 persons. It cost $50,000, and is owned by C. J. Nobes, warden of the State Penitentiary.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Leavitt and Pastor's Variety combination gave an excellent performance Sept. 29 and 30 to good houses. The Fay Templeton Opera company who opened the Opera House about a year ago open again 5th for three nights and matinee. There has been a large advance sale of seats.

Academy (J. G. Nugent, manager): The business of this house which was at a rather low ebb not long ago is steadily increasing. A good bill is given every night.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains manager): Nothing at this house past week. Hess Acme Opera company, 12th, 13th and 14th. Den Thompson 16th, week. Margaret Mather 23d, week.

Wood's Opera House (Col. J. H. Wood, manager): Leah the Forsaken has been the attraction the entire week, drawing crowded houses nightly. In the olio Eva St. Clair and James Gaylor in specialties and a short sketch, Out on a Lark by Willy and Myrtle Hamilton and J. C. Murphy. Effie Johns made a decided hit as Leah. May Seymour proved a very acceptable Madalena. Robert McNair, Harry Freeman, J. R. Furlong and Frederick Larougue deserve mention. Following the play the farce Our Gall, in which Effie Johns proved her versatility.

Conley's Varieties: Good business during week. New faces: Frankie Howard, Hallett and Raymond.

Items: James H. Jones, advance of Acme Opera company, and Harry J. Clapham, Jr., advance of Rankin's company, are in town.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): The Abbott Opera company week of 2d to large business. The new opera, King for a Day, won great favor at once. Miss Abbott appeared in several new roles, and her rendition of them, especially those of Zerlina, in Fra Diavalo, and Amina, in Sonnambula, were enthusiastically received. She was in excellent voice throughout the week, and more than ever increased her hold upon our people. Miss Annandale shows marked improvement over her work last year, which was then excellent. Castle needs no commendation. The chorus work was fine, and the orchestration possessed the rare merit (in traveling combinations) of entire subordination to the singing. The costumes and stage mountings were elegant. But one thing marred the otherwise brilliant week—Chimes of Normandy at Wednesday matinee was terribly mutilated. Neither Abbott nor Rosewald sang, and Annandale alone saved the performance from utter failure. The part of Germaine was taken by Miss Hindle on three hours' notice, and the result was she showed an decided unfamiliarity with her part. The rest were demoralized, and altogether the performance was very tame. The company has since brilliantly redeemed itself, however, and perhaps the fiasco was unavoidable. On the whole, the operas were given in a superb manner. Milton Nobles 12th, 13th and 14th.

New Turner Hall (Carl Axtman, manager): Eine Leichte Person was given 1st with good success to fair business.

Theatre Comique (John H. Vogt, manager): A good bill is on this week and business is fair.

Items: Marcus R. Mayer, agent of Henry E. Abbey, was in the city a day or two. It is said that Langtry will not appear here, some difference between Mr. Abbey and the Coates management being the cause. This is further confirmed by the fact that Nilsson is to appear at Board of Trade Hall.—J. H. Mack, of Haverly's management, was in town this week, negotiating for the new Gillis Opera House for the great manager. It is known that he obtained terms, &c., and sent them to Mr. Haverly.—Appropos of the latter house which is now building, it was rumored that some of the walls of the really immense structure were insecure. Upon inquiry it was ascertained that the house is perfectly secure, an unimportant crack in one of the walls giving rise to the rumor.

NEVADA.

CARSON CITY.

Opera House (John T. Freddey, manager): Hazel Kirke company with the cast as lately given in San Francisco, played here Sept. 25 to a good house. Of course nothing is left your corresdondent but to say that the performance was well received, and that the old favorites met with warm reception.

NEW JERSEY.

JERSEY CITY.

Duprez and Benedict's Minstrels, 2d, 3d and 4th, to fair business. Herne's Hearts of Oak had a very successful engagement 5th, 6th and 7th, playing to crowded houses.

TRENTON.

Taylor Opera House (John Taylor, manager): Equine Paradox, past week, to largest business ever known here—9,735 people having paid for admission; gross receipts, $3,252 67. Tony Pastor, 16th; Anthony and Ellis' Uncle Tom, 19th, 20th, 21st; George S. Knight has cancelled date of 17th.

Grand Central Garden (John Winter, proprietor): Business during past week has been good. Announced: Smith and Leopold, Julia Wilson, Billy Glenn, Walter Mack, Grace Marston, Minnie Belmont Emma Wilson. Manager Winter, owing to small business usually done on Fridays, has made arrangements to give an entertainment on that night at Park Hall, Bordentown.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Kate Claxton in Two Orphans, opened to fair house, 2d, and did only moderate business remainder of engagement. Barney McAuley had poor business 5th, 6th and 7th. His new play, The Jerseyman, will not bear much criticism. He had better discard it and depend on his old love, the Deputy Sheriff. Squatter Sovereignty for three nights and matinee, commencing 9th. The Professor, 12th, three nights.

Tweddle Opera House (P. J. Callan, manager): Gorman's Church Choir company sang the Mascotte and Patience, 5th and 6th, to fair business. Tagliapietra, as Pippo, deserved the generous applause bestowed.

Music Hall (George E. Oliver, manager): William Stafford in Shylock, Marble Heart, Romeo and Juliet and Hamlet to very light busines, 5th, 6th and 7th. While much that the star does is commendable, there is plenty of room for improvement. Two or three seasons in a good stock company would do away with much that is awkward and crude in his work.

Levantine's Theatre (F. F. Levantine, manager): The original Big Four did a good business last week. The Harry Richmond company this week.

AUBURN.

Academy of Music (E. J. Matson, manager): The Lingards in Pink Dominos, 2d, to a fair audience. Charlotte Thompson in the new Jane Eyre to a $500 house, 3d; Mestayer's Tourists to a $250 house, 6th.

Opera House (A. Shimer, manager): Leavitt's Gigantean Minstrels to a crowded house, 7th.

BATAVIA.

Opera House (H. C. Ferren, manager): Smith's Double U. T. C., 2d, to a packed house. Baker and Farron in Chris and Lena, 4th. Aunt Rebecca's Pawnshop was presented by the Helen Coleman's company, 7th, to a small audience. Booked: Leavitt's Gigantean Minstrels, 16th; Boston Comedy company, 17th; Ford's Opera company in Merry War, 23d; Adams' Pantomime company, 25th; Sol Sam's Minstrels, 31st.

Item: George J. Weiss left 2d to go ahead of Smith's U. T. C. company in the capacity of lithographer and programmer.

BUFFALO.

Academy of Music (Meech Brothers, managers): Mary Anderson should feel gratified at the crowded houses week of 2d. No vacant seats during the engagement. Baker and Farron opened to large house 9th in Max Muller. With the melodrama of Chris and Lena they fill out the week; 16th, week, Collins' Lights o' London; 23d, 24th and 25th Kate Claxton; 26th, 27th and 28th, Boston Ideals.

St. James Hall (Thomas Carr, manager): 2d and 3d, Hermann's Merry War company to fair business. Remainder of week Germania Theatre company found out this was a decidedly poor place to produce German comedy. The company (an excellent one) drew very slim houses; 13th, Jessie Couthoni.

Wahle's Opera House (Emil Wahle, manager): This new amusement hall will have a very promising inauguration 12th, Strakosch's English Opera company being the attraction for three nights; Fatanitza opens the ball. The sale of seats has been good and crowded houses are guaranteed.—The seating capacity of 1,600 has been arranged with all the modern improvements as to comfort and vision. The interior decorations of the auditorium are pleasing. Its colorings chiefly gold and crimson, being both brilliant and warm. The boxes, eight in number, decorated artistically, are especially attractive. The stage is 54 feet wide and has a depth of 45 feet, while the scenery (twenty sets), the handiwork of Leon H. Lempert of Rochester, is as handsome and modern as Buffalonians could desire. The acoustic properties have been tested and are pronounced perfect. Lastly, the exits to the theatre are arranged to empty it in a few minutes.

The Adelphi (Joe Lang, manager): Week of 2d W. J. Thompson in For a Life (he ought to be) had good houses. 9th Leavitt's All Star company opened to a jam and promise to keep it up all week.

ELMIRA.

Opera House (W. E. Bardwell, manager): James O'Neill in American King, 4th, to a small but very enthusiastic audience. His strong portrayal of Nat Ruggles created a most favorable impression, evincing the fact that should he again visit this city he will be duly rewarded by immense business. Katherine Rogers, 14th; Esmeralda, 16th.

Item: Frank Williams and George L. Smith, representing Katherine Rogers and Esmeralda, respectively, were in town last week.

HARLEM.

Mount Morris Theatre: The Mrs. G. C. Howard Uncle Tom's Cabin have just closed a successful week. Mrs. Howard has lost none of her popularity as Topsy. Frank Evans opened 9th, in the Galley Slave. The house was well filled with a highly pleased audience. Annie Ward Tiffany was heartily welcomed, and performed the part of Cecil Blaine to perfection.

HORNELLSVILLE.

Opera House (S. E. Shattuck, manager): Waldron's M'liss combination came 2d and gave a good performance to good house. Receipts about $200. Smith's Double U. T. C. company, fair house 3d.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): The Knights in Baron Rudolph had a good house, 2d. Pat Rooney, 3d, to big business. Holman Opera company, 6th, gave a weak rendition of the Bells of Corneville to small business. Mestayer's Tourists, 7th, to fair business. This company is very strong this season.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): C. L. Howard's Mrs. Joshua Whitcomb, 2d. The company possesses very little merit, and the small audience present were thoroughly disgusted with the performance.

KINGSTON.

Music Hall (W. H. Freer, manager): Barney McAuley in the Messenger, came 4th, to a fair house. The Standard Uncle Tom party is billed for 13th. The Hall orchestra made its first public appearance on the 4th, rendering excellent music. Walter Holland, formerly of Nathan's Circus band, is the cornetist.

LOCKPORT.

Hodge Opera House (James H. Staats, manager): Atkinson's Jollities, 2d, to good house. Waldron's M'liss combination, 3d, to poor house. Baker and Farron, 5th; Charlotte Thompson, 6th, in Jane Eyre, under auspices of Fire Department, for benefit of Mrs. Woods, mother of the late George Woods, First Assistant Engineer Lockport Fire Department, who was killed while in discharge of his duty January last. Receipts for Mrs. Woods were $150.

ONEIDA.

Oneida Opera House (M. Cavana, manager): William Stafford in Hamlet, 12th. Sol Sam's Minstrels, 13th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Leavitt's Gigantean Minstrels pleased fairly and drew a good house, 4th. Richmond's Variety company gave a snap performance before a very thin house, 5th. Katherine Rogers, 19th; William Stafford, 21st.

ROCHESTER.

Corinthian Academy of Music (Arthur Leatchford, manager): Mestayer's Tourists did a splendid business, 3d, 4th and 5th, presenting a choice entertainment, and gave great satisfaction. The Lingards filled out the remainder of the week with Divorgons and Pink Dominos to fairly good houses. Booked: Germania Comedy company, 9th and 10th; W. J. Scanlan, 11th, four nights.

Grand Opera House (P. H. Lehnen, manager): Charlotte Thompson presented her well-known Jane Eyre 4th and 5th, to fine audiences. The Richmond Comedy company, 6th and 7th, to very poor business, although the patronage was larger than the performance deserved. Philadelphia Church Choir, 12th, three nights.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): William Stafford and Rosa Rand in Hamlet, 4th, to a light house. The Madison Square company produced Esmeralda, 5th, to a good house.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): Waterman Comedy company, 3d, in Shaughaun; fair house; all bad but Hinds. The Villas, 4th, 5th and 6th, to big business. Seats all sold before the doors were opened, 5th. The Tourists, 17th.

Items: J. Q. Jeffries, of Wooster, O., author of M'Chette, came here 5th to see his drama put on by the Villas. He saw the play well received by a $677 house. Colonel J. H. Rice, advance agent for the Villas, also dropped down to look on.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The great Mather played to good business 2d, 3d and 4th, appearing as Juliet, Pauline and Rosalind. She is a great success, and received round after round of applause. Meredith's Ranch 10 played to full houses 5th and 6th, and Tony Denier's Humpty Dumpty packed 7th. This week: T. W. Keene 11th and 12th, Callender's Consolidated Minstrels 13th, Waterman Comedy company 14th, Meteors 16th and 17th.

Grand Opera House (Geo. E. Stoneburner, manager): H. B. Mahn's Comedy company, with Bush in Ikey Solomons, did a fair business 6th and 7th. Edouin's Sparks 16th, Charlotte Thompson 17th.

Items: The Judge Slasher company will start out again within two weeks.—Messrs. Powell, Ricketts and Fulton yesterday, as attorneys for Sells Brothers, brought suit in Common Pleas Court against the Chicago and Northwestern Railroad company for $30,000, as damages for failing to comply with a contract for the transportation of the circus and menagerie to certain towns in Iowa last July.

CANTON.

Opera House (Louis Schaefer, proprietor), Child of the State, 2d, to light business; Harris Comedy company, 4th; good business.

SPRINGFIELD.

Grand Opera House (A. H. Griffith, manager): Harry Meredith's Ranch 10, 2d and 3d, to fine business, giving the best of satisfaction. Book Agent, 14th; Hanlon Brothers, 16th, 17th; Barry and Fay, 18th.

Black's Opera House (George W. Coles, manager): Harris' Comedy company, 14th; Whitman company, 20th; Nobody's Claim, 21st; Child of the State, 25th; Little's World company, 27th and 28th.

Crystal Theatre (Charles E. Pemberton, lessee): The following company opens 16th: Frank H. Sheridan, Gracy May, Prof. M. J. Gorman, Searles and Zinnetta.

Items: Manager H. Tyner is on deck once more, after a severe wrestle with sunstroke. Harry Robinson (colored), an old minstrel, is lying seriously ill at his residence here.—Colonel Filkins, representing Callender's Consolidation, was in town Friday.

SANDUSKY.

Biemiller's Opera House (William Stoffel, manager): William J. Scanlan, in Friend and Foe, 6th, to packed house. Mr. Scanlon's Carroll Moore captured the audience. Support first class, especially Florine Arnold as Andrea Fontaine.

Item: MIRROR on sale at Olds and Huntington's book store, Columbus avenue.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Bertha Welby presented her new play, One Woman's Life, to medium business 3d and 4th. The play needs considerable pruning, and the support might be greatly improved. W. J. Scanlan was billed for Friend and Foe 5th, but Manager Power cancelled about noon of that date. Salsbury's Troubadours in Green Room Fun 6th and 7th with matinee 7th to large business. Hanlon Brothers 13th and 14th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Harris Comedy company, 2d, to good business. John L. Sullivan, 3d, good business.

Item: Charles Melville, acting manager for Harris' Comedy company, has hosts of friends in this city.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): A refined and appreciative audience attended Rhea's performance of Adrienne, 5th. Rhea is probably, with exception of Neilson, the greatest actress ever seen in our city. The trying role of the Princess was admirably filled by Miss Van Leer. The company throughout is exceptionally good. Smith's Double U. T. company received the usual well filled house, 7th.

Item: Your correspondent was informed the dress worn by Rhea in the fourth act cost the small sum of $4,000. [O guileless correspondent!

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): The Fieldings appeared 4th, to a very slim audience, The variety feature of the company very good, but the play, False Friendship, better known as Eviction, miserably rendered. Booked: Holman Opera company, 14th. Pinafore matinee to children in the afternoon at 25c. admission.

Item: All the seats in the parquet and parquet circle were sold in advance for Esmeralda, 9th.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Owing to the disbandment of the Jollities, no entertainments were given during the week. Latest bookings are: 23d, Wilbur Opera company in Olivette; 25th, Callender's Minstrels; 27th, Brooks and Dickson's World combination, 31st, Holman Opera company.

Gem Theatre) Joseph Bayliss, lessee): Manager John Cain has leased the Gem Variety Theatre for two years to Joseph Bayliss who took possession 9th; George E.

[CONTINUED ON EIGHTH PAGE.]

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Kyle, Mrs. J. W.	Walters, Mrs. J. C
Keane, James K.	Ward, Samuel
Kidder, Chas. (2)	Ward, F. B
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Knight, Mr. and Mrs	Young, Miss J. M. L

The New York Mirror has the Largest Dramatic Circulation in America.

LITIGATION is ripe once more among the managers and actors. Several cases are reported this week. Why not arbitrate?

BRAVO! Author! Howard!

MISS LOGAN claims that a general disbelief in the honor of actresses exists among society people. This is not so. Society knows no more about actresses, than actresses know about society. Both depend solely upon the newspapers for their knowledge of each other's personal habits. Society supports the theatre in a great measure, which is proof enough that the old prejudice against "play folks" disappeared with the equally old bias against theatres. Miss Logan spoke the truth—although she did not exemplify her own dicta—when she said, "actors need no defence." They may be defended, but only as artists—not as men and women. With the personality of their entertainers the public have absolutely nothing to do. The sooner friends of the stage (like Miss Logan) comprehend this, the sooner professionals will be spared mortification by well meant but indiscreet defences of their private characters, which are not only superfluous but in bad taste.

Mid-Air Monopoly.

A recent insight into the workings of the Manhattan News Company developed certain facts which it is clearly our duty to make public for the information and guidance of the public and the publishing fraternity.

The composition of the company in question consists largely of stockholders and directors in the Elevated railways of New York. This makes the corporation a double-dyed monopoly. The purpose for which it derived its charter was the peddling of newspapers, periodicals and books upon the "L" roads, and this is the traffic it ostensibly carries on. In reality, the sale of papers cloaks another source of gain, which is at once unjust, unbusinesslike and questionable.

Taking advantage of their exclusive privileges—which are a detriment to the newsboy and the stand-keeper, to whom the small profits of newsdealing legitimately belong—the Manhattan Company flatly refuse to expose for sale in their mid-air shops any weekly paper that does not, in addition to allowing the usual margin for profit, pay them a stated sum annually. In other words, they completely disregard the wants of customers, leave out of consideration the fair methods established by custom, and in that spirit of wretched greed characteristic of all petty monopolies, hungrily "strike" publishers for money that they do not earn and to which they are not entitled.

The active publisher of one of our most respected and influential weeklies received a letter from somebody a few days ago complaining that his publication could not be bought on the Elevated roads, although the complainant and many others had repeatedly inquired for it. The publisher, not knowing that it was necessary to bribe the Manhattan News people to induce them to handle his paper, supposed he had only to direct their attention to the matter in order to have their customers properly supplied with it thereafter. He called at the Superintendent's office and was blandly informed that $520 a year, payable in advance by weekly installments, besides the usual profits on copies sold, was their price for handling weekly papers. "And you will make no other terms?" asked the astonished gentleman, unsophisticated as to the habits of mean little monopolies. "None," was the reply. The publisher indignantly declined to enter into such an arrangement. "I have not sunk so low," said he, "that I can afford to be bled by sharks."

The reason why the Manhattan Company are endeavoring to impose this flagrant tax on newspapers must be plain to the dullest observer. Their enterprise is a failure.

It is a failure because people naturally resent the wolfish rapacity of monopolists. They took umbrage at an attempt to steal bread from the mouths of poor children whose sole means of livelihood is the hawking of newspapers about the streets. They waxed indignant when the small waiting-rooms of the "L" stations were transformed into paper and book stalls, with that sublime indifference to the comfort of patrons so essentially a feature of the peculiar policy that governs the Elevated roads. In brief, they positively refused to extend their support to the Manhattan News Company with the prodigal liberality that was not only complacently expected but counted upon. Boycotted by the public, they turn to the publishers with the certainty that unless deficiencies can be made up by unjustly taxing them, their yearly balance-sheet will not exhibit profits, but losses.

The public clearly shows that it has no use for the Manhattan monopoly. The publishers have no use for it either, as a casual inspection of the piles of unsold papers on their stands conclusively demonstrates. But do those who refuse to accede to its irregular demands on account of business sagacity, plain sense, or a decided objection to being taken in, do their whole duty to readers, fellow-publishers and themselves? Should they not unite to expose its unjustifiable greed, and compel it to supply its customers with papers in the same manner and on the same terms that all other news agents do? Or suppress it altogether as a thing having no earthly right to exist? Instead of being a medium by which publications are brought before the reading classes, it is a huge waste paper basket. Instead of assisting to support the press, it arrogantly assumes that the press ought to support it.

This ill assorts with modern notions of commercial squareness. It smacks rather of charlatanism and tyranny.

Let Cyrus Field's hirelings cry out their unsalable Mail and Express through the Elevated trains until their employer becomes tired of paying them wages; but let the newspapers of New York cry down the wretched devices of a miserable monopoly to screw money out of publishers without giving them an honest return for it.

Politics and Professionals.

The actor, who is a rover, seldom devotes his attention to politics. Perhaps he has not the slightest inclination to do so; but even if it were otherwise, the ceaseless activity and frequent change of residence entailed by the pursuit of his profession would prevent his enjoying the more or less questionable privileges participated in by those that shape the political destiny of the country. Beyond conforming to the laws that govern all classes, he finds himself practically unable to exercise his prerogatives as a citizen. He struts his little hour upon the mimic stage, and is content that others shall swagger theirs upon the platforms of contending parties.

But, while the actor is an inert spectator of the controversies that periodically convulse the land, and while he may avoid the mud and garbage regularly brought to the surface by the daily press during these interior disturbances, the fact is paramount that his well-being is oftener at stake at such times than he supposes.

Such events as radical changes in the ranks of government officials, whose legislation might tend to undermine the confidence of the people, and bring about commercial crises or financial panics, would gravely affect the profession at large, as they would immediately share in the disaster attached to such misfortunes. The failure of crops or the stagnation of business is not so dangerous to national prosperity as the rascality of political schemers or the corruption of men in high places. National prosperity is synonymous with theatrical prosperity; it goes without saying that any movement likely to destroy the former will be acutely felt by every member of the profession. For this reason the smallest speck of cloud on the political horizon should be closely observed by the actor and manager, in common with all other classes, as an object of personal interest, if not of distrust.

Personal.

FAY.—Although portraits of Fay Templeton have appeared on several occasions in THE MIRROR, we print a new one above, which shows her attractive features advantageously.

BRADLEY.—A. D. Bradley has wedded, in San Francisco, Miss Edith Livingston, a young lady theatrically inclined.

BERT.—Mrs. Fred Bert (Henrietta Osborn), wife of the manager of the California Theatre, has joined her husband on the Slope.

MAGUIRE.—Manager Tom Maguire has stored away his theatrical library and turned his gaze Eastward. He hasn't started yet.

FROHMAN.—Charles Frohman returned to New York last evening (Wednesday). He leaves again for Washington in a few days.

SUPPER.—The Scotch contingent of the Leavitt Pastor company were given a supper by the Burns Club in Omaha last Saturday night.

OUTRAM.—On Sunday the *Canada* arrived with Leonard S. Outram and one or two other professionals. Mr. Outram is ready for work.

HERON.—It is whispered that Bijou Heron has become the *fiancee* of Henry Miller, a promising member of the Madison Square company.

JEWETT.—Sara Jewett was taken very ill one night last week, during the Denver engagement, and her place was acceptably filled by Netta Guion.

WILLOUGHBY.—Mrs. Willoughby has been quite ill. Having concluded the business that fetched her from England, she will return home in about a fortnight.

GOOD WISHES.—Many congratulatory telegrams have been received at the Madison Square Theatre, wishing success and a long lease of life to Young Mrs. Winthrop.

LEVICK.—Gus Levick leaves for San Francisco on Thursday with a contract that calls for $200 a week while he plays in Siberia and The White Slave at the California.

FLORENCE.—Among theatrical people it is gossiped that the Lambs think of conferring the Crook upon W. J. Florence. If this be so, bravo! It's better than a foreign consulship.

HERNDON.—On our front page we present a picture of Agnes Herndon, who will appear as Mme. Laurent and Lizzie Stark in Only A Farmer's Daughter at Haverly's Theatre next week.

GILLETTE.—W. H. Gillette, the severely staid Professor, and who also took a hand in intensifying the woes of Esmeralda, devoted much of his Summer to writing sketches for Callender's Minstrels!

BOOTH.—This week Mrs. Junius Brutus Booth, Sr., left her cottage at Long Branch and came with her family to this city, where she will remain at her home in Eighteenth street for the Winter.

RUSSELL.—Lillian Russell will sing a song called the "Ballad of the Faithless Maidens" on Monday night in The Sorcerer at the Bijou. Sydney Rosenfeld wrote the words, and Jesse Williams set them to music.

SCENERY.—Brooks and Dickson say that the scenery for Fourteen Days will surpass anything yet seen in that line. Philip Goacher is painting it. The Governor's private apartment in the prison scene will be especially fine.

STALLS.—Among the prominent figures in the stalls at the Madison Square Monday night none was more prominent than that of Henry French. The wealthy widower is always an object of ill-disguised admiration among society ladies on first nights.

VOKES.—Mr. and Mrs. Fawdon Vokes have arrived in Boston from Europe. Victoria and Jessie Vokes, accompanied by Bessie Sanson, are expected daily. It is definitely settled that Rosina is not to appear with the Family.

COWELL.—Sydney Cowell has taken to painting as a pastime while she is out of the Madison Square bill. Her first efforts with the brush are more than creditable. Of late many ladies and gentlemen in the profession are turning to the kindred art, we notice.

JAP.—The management of the Madison Square Theatre has granted permission to the Yokohama Dramatic Association to produce Hazel Kirke and Esmeralda in that city and both plays are shortly to be brought out there.

COLVILLE.—Samuel Colville will make several important changes in the cast of Taken from Life. Therese Waldron and Louise Balfe will be replaced by others, Eme Roseau playing Kate. One of the principal male characters will also be changed.

LESLIE.—Harry Ashley has taken Fred Leslie's place as Don Jose in Manteaux Noirs, at the London Avenue, to allow the the latter to rehearse Rip Van Winkle at the Comedy. Planquette, the author, is personally superintending the production of this opera.

SHINE.—Manager Childs has engaged Giles Shine specially for four weeks to play leading business with Janauschek. At the expiration of that period he will be cast for other parts of an important nature, with the same star, for the balance of the season. He joined the company on Monday night.

EAGLE.—A bird o' freedom adorns the lobby of the Madison Square—a present to Dan Frohman from Mr. Horatio G. Brooks, President of the Dunkirk Locomotive Works. The bird measures six feet from tip to tip of the outstretched wings. It is intended to be emblematic of the American policy of the house.

VEZIN.—The Madison Square Theatre offered Herman Vezin a large salary to come out and join the establishment and play leading parts. Mr. Vezin declined because he will only come to America as a star. The prospect is that he will not be seen here for two years yet. His age is the same as Edwin Booth's.

CHEQUES.—J. H. McVicker and Frank Queen sent checks for $50 each to the benefit fund for old Dan Emmett, the veteran minstrel, who is incapacitated for work and is living in retirement in Chicago. The receipts at the benefit last Thursday afternoon were over $1,000.

HOWARD.—After Young Mrs. Winthrop was finished Monday night Bronson Howard was called to the stage by the audience. This is the second call an author has received at the Madison Square. Steele Mackaye got the first on the opening night two years and a half ago. The compliment is rare, and therefore prized.

WARDE.—F. B. Warde and company will be taken into camp by the Knights of Pythias at Dubuque, Ia., 23d. Damon and Pythias will be played under the auspices of Apollo Lodge, after which the company will be banqueted. Invitations have been sent to surrounding lodges. The Pythias racket is working well.

MOORE.—The representative of Charles Wyndham, Mr. Moore, returned on Monday by the *Alaska*. He has been with the Criterion company on a tour through the larger English cities. Mr. Moore says Mr. Wyndham's season here will open at the Square on Oct. 31. This will be one night later than the Lily's appearance.

CAYVAN.—Next Thursday Georgia Cayvan and her sister are to leave for San Francisco. Miss Cayvan is engaged to play her original part in The White Slave and create a new role in Siberia, both of which plays are shortly to be done at the California Theatre. This will be her first visit, professionally or otherwise, to the Slope. The San Franciscans will find her to be an actress of remarkable intelligence and strong dramatic instinct, an elocutionist of experience and ability, and a lady whose social qualities command admiration and respect.

SPARKS.—Joseph Arthur, of Edouin's Sparks, claims that arrangements have been made for the appearance of his troupe at the Theatre Royal, Chowrengee, Calcutta. The company will be materially strengthened in several respects, and at the close of the present season will sail, via London, Suez Canal and Red Sea, to India.

LEWIS.—On Sunday morning Catherine Lewis arrived on the *Canada*. For two days before sighting land she suffered severely from a throat difficulty. On her arrival Dr. Robertson was immediately summoned and gave her instant relief. While abroad she lost a little girl that died of diphtheria.

TEARLE.—Reports from over the water confirm the first news of Osmond Tearle's great success in the provinces. We are both glad and sorry for this state of things. Glad that Tearle is putting money in his purse; sorry that such flattering prosperity may keep him away from New York longer than was expected.

Adelaide Phillipps.

A great life has gone out into the realms of space; but not beyond the bounds of sympathy and love. The curtain has fallen on Adelaide Phillipps. For more than twenty-five years she has reigned as one of the queens of the operatic stage, and the void created by her decease will hardly be filled in our own or the next generation. Miss Phillipps was a native artist in the broadest and noblest sense of the term. My first recollections of the theatre are identified with Miss Phillipps, she being cast for the character of the Fairy of the Ark, in the Enchanted Beauty, at the Boston Museum—the first play I ever witnessed. She afterwards appeared as Cherry, in the Children of Cyprus, with great success, her rendering of the song of the "Skylark" bringing her into great favor with the Bostonians. Among the listeners was Jenny Lind, whose great judgment enabled her to immediately discern the budding talent of the youthful songstress.

From that time Miss Phillipps found herself a musical wonder. She was invited to the rooms of the great artiste, who voluntarily taught her to sing some of her simple ballads, being amply repaid by the quick intelligence of her pupil.

Miss Lind was so pleased at the rapid progress of her protege, and so anxious to give her an opportunity of making her talents available for her support, that she consulted with some friends in Boston, who concurred in advising her to send Adelaide to Europe for study. The late James Chickering and several others subscribed to the arrangement, and a large sum of money was soon guaranteed to defray all expenses. Miss Phillipps remained abroad nearly five years, when she returned to Boston and appeared in Music Hall before a crowded audience. She was welcomed with great cordiality, and her many friends were surprised at her wonderful improvement. She sang the old ballad, "The Dearest Spot of Earth to Me is Home," and was encored several times.

In 1856 she appeared as Azucena, in Trovatore, and the success she achieved then she never lost. The audience were astounded at the sweetness and capacity of her organ. Miss Phillipps went from triumph to triumph. Her Maffiit Orsini, in Lucrezia, was pronounced unexcelled since the days of Alboni. In Favorita she created a furore, and as Rosina she was inimitable. There was a vivacity and humor in her performance which won every heart. I have never tired of Adelaide Phillipps, and have always listened to her with an enjoyment which makes an epoch in life, and which leaves a print on memory never to be cancelled by any later attraction.

In private life Miss Phillipps was a most amiable, large-hearted woman, ever ready to assist the distressed. By her friends she was idolized; by the public she was respected for the purity of her life and admired for her talents and triumphs.

C. P.

The A. O. O. F.

PHILADELPHIA, Oct. 6, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—At a special meeting of the Actors' Order of Friendship, held October 5, 1882, it was unanimously resolved "That a vote of thanks be tendered to the Editor of the NEW YORK MIRROR for kindness and liberality extended to the Order."

THOMAS A'BECKETT, SR.,
Secretary A. O. O. F.

A Supplementary Drop.

[Spirit of the Times.]

The proprietors of the New Haven Opera House have complimented THE MIRROR by reproducing as an act drop, the picture of Union Square, which formed the supplement to the Midsummer Number. That is the picture which the Union Square Theatre should have upon its act drop, instead of the impossible circus, with horses galloping straight for Mr Tissington's head, which now torments the audiences. Manager Palmer owes a great deal to THE MIRROR and can well afford to repeat the New Haven compliment.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

John Howson has a very charming residence up town, which he is gradually filling with every imaginable sort of *curio*, antique and *bric a brac*. Old pictures, quaint china, rare books and venerable furniture are but a few things in the catalogue of household goods he is collecting. Anything that possesses the aroma of age or the stamp of historical associations has an irresistible delight for him, and consequently many really valuable and interesting articles of that nature have been gathered under his roof. A few days ago, at Olivotti's; the genial comedian found a Venetian cabinet carved elaborately and evidently very antique. "This is genuine," asserted Olivotti. To prove his assertion he warranted it by furnishing a satisfactory pedigree to Howson, who planked down $150 and got the cabinet. Hurrying home he invited several friends to inspect the bargain. He described its beauties, expatiated on its age and exhibited his warrant to them with the fervor and eloquence of your true-blue antiquarian. One of the friends happened to be a connoisseur of such matters.

"Isn't it magnificent?" Howson asked this gentleman.

"No; it's a fraud," replied the expert. Howson's face stopped glowing, and he looked at the pedigree woefully. Then he went down and saw his attorneys, who threatened to prosecute Olivotti for obtaining money under false pretenses unless he refunded the $150. He gracefully consented to this. The money was paid back, the bogus antique returned and Howson is only out the amount of his lawyer's fees. But the story has to be published all the same, as a warning to other enthusiastic antiquarians.

* * *

At a little town called Evansville, fourteen miles East of Alton, Ill., on the Wabash Railroad, a detachment of dramatic thieves appeared last Thursday night. A legal gentleman sends me their repertoire as advertised in the Evansville *Republican*. It includes Under the Gaslight, The Banker's Daughter and Rosedale. All of these pieces are private property. The thieves travel under the name of "E. E. Basye's Standard Dramatic Company," with Florence Webster and Frank Hartwell as joint stars. None of the names are familiar. The party probably hails from that lair of pirates—Chicago. Respectable managers in the Northwestern district will refuse to play them.

Celia Logan's Discourse.

No preacher in New York, on Sunday evening, had a more attentive congregation than Celia Logan appeared before at the Park Theatre. The assemblage was large, comfortably filling every part of the theatre. All the companies in town were well represented, and many resident professionals responded to the invitation that was extended to all. Among those present were Mr. and Mrs. Florence, Mr. and Mrs. Abbey, Georgia Cayvan, Laura Joyce, Sydney Cowell, Vernona Jarbeau, Annie Wakeman, Florence Revere Pendar, Madeline Lucette, Amy Lee, J. H. McVicker, Maude Granger, Digby Bell, Walter Pelham, Stephen Massett, F. F. Mackay, J. J. Spies, Daniel Frohman, Yorke Stephens, J. H. Ryley, Liltord Arthur, Aaron Appleton, Marc Klaw and Madame Michels. There were a number of non-professional people in front also, besides the newspaper corps.

Miss Logan's appearance was greeted with cordial applause, which did not, however remove the nervousness that afflicted her during the first part of her lecture. Her delivery was pleasing, although traces of an old-school dramatic training appeared in the monotonous lifting and lowering of her voice. The subject matter of the lecture on actresses was entertaining, and its somewhat chronological progress was frequently interrupted by amusing anecdotes, chiefly about players whose names are as household words to the actor of to-day. The loyalty expressed by the lecturer to the old style of acting was a source of much satisfaction to the professionals, judging from the loud applause that greeted such allusions, and it was evident a return to the plays and methods in vogue a quarter of a century ago would be hailed with delight by our actors if not by the general public.

The greater part of the discourse was historical, and while nothing new was developed therein, Miss Logan's naive humor and gentle satire in commenting on the vicissitudes of the drama during the course of its existence in ancient Rome and mediæval London, wove around the subject an appreciable charm. She briefly recited the names of two or three dancers who, though centenarians, regaled the grave and reverend Senators of the Latin capitol. These were the first females to posture as public amusers. Then followed a rapid account of the English stage from the time of the inn-yard shows, down through Shakespeare's era to the beginning of the present century. According to Miss Logan, no personal anecdotes of the Bard of Avon are left to us that are worthy of credence, except a story which she related. Shakespeare was obliged to appear before an audience one afternoon—matinees only were given then—to apologize for a delay in the beginning of the performance of Othello, Desdemona having a most stubborn beard which would take a long time to remove. Miss Logan paid glowing tributes to the brilliant women who are identified with the early history of the drama, pausing incidentally to defend the immoralities of Nell Gwynne, on the plea that the bad example of Charles, "the gay monarch," had corrupted not only the people of the stage, but every branch of society.

The lecturer next proceeded to review the actresses of thirty years ago, whose capabilities she compared with those of contemporaneous women of the stage, awarding the palm to the former. The statement that to-day the scenery is realistic and formerly the acting was realistic, evoked a tumult of applause. Miss Logan gave out the impression that she preferred the old state of things. She did not hint at the desirability of making both acting and accessories compatible with realism. The hard study, slow promotion, hardships and vexations of Charlotte Cushman, Eliza Logan, Julia Dean, Anna Cora Mowatt, Anne Sefton and other talented women of their period were vividly contrasted with the comparatively easy work that the actress of the present engages in. Years of toil were then necessary to attain the leading positions that are now held by people who have scarcely developed from the amateur state of incapacity. The society recruits who plunge into the profession with no qualifications except diamonds, wealth, good looks and an active agent to get dates for them, were burningly excoriated by the speaker. Such women, she said, return to society after flashing and dashing around the country at great expense, and contemptuously say "there's nothing in it." They revile the legitimate actresses if they have not brought discredit upon the profession themselves. The stage is a pursuit open to all respectable women with talent. It is more remunerative than literature or the learned professions. The stage door opens hospitably and leads the woman to an arena wherein, irrespective of sex, honor and its emoluments are to be obtained. There is no jealousy there, such as causes workingmen to strike, because women are admitted to work beside them at cheaper wages, in other occupations. All are welcome, and, welded together by the band of art, man aids woman and woman assists man. Finally, the lecturer, although having said the people of the stage need no defence, proceeded to cite instances of virtue and purity among actresses and championed them against what she termed society's disbelief in their honor. She claimed that the stage was as free from vice as the circle that defamed it.

Marked attention was paid to everything Miss Logan said, and after she left the scene she was honored with a recall, testimonial of the pleasure she had afforded her professional hearers. The lecture was not written for actors, but for the general public. Much of it that was descriptive or explanatory of theatrical technicalities was tedious to the invited guests, to whom such matters as the art of making up have neither novelty nor charm. The anecdotes incidentally told are all of them new and have almost invariably an historical interest attached. They would go better if Miss Logan condensed them and carried their narration no further than the climax; in several instances the point was lost or marred by a non-observance of this latter provision. Viewed in its entirety, however, the composition and the manner of its giving forth deserves high praise. The language is graceful and amusing, and the treatment of the subject conscientious and effective. To the public in the larger cities of this section, before whom it is understood Miss Logan will appear, we can honestly commend the lecture as a comprehensive, instructive and entertaining discourse upon a matter that engages the attention of thousands of people. The profession cannot but be benefited by it, as the innumerable impressions of an erroneous nature which undoubtedly are current regarding the history of theatricals and the personality of famous actresses are ably combatted and set aright. THE MIRROR, while it cannot look upon Miss Logan as the originator of new dramatic doctrines, recognizes her as a faithful, orthodox evangel whose mission will work good among the lay heathen.

—At the Windsor next week W. J. Scanlan will play Friend and Foe. Since originally produced last season in Brooklyn, the piece has been vastly changed and improved. It is now compact and dramatic. The business manager, Mr. Pulsifer, says that but one light house has been met during the season, and that in an unheard-of Western town.

TELEGRAPHIC NEWS.

FLASHED TO US FROM EVERYWHERE.

Washington Whispers.

[BY TELEGRAPH TO THE MIRROR.

WASHINGTON, Oct. 11.—Business with White Slave has been light so far.. Minnie Lee takes the place of Mary Mills in the cast. Miss Lee goes to California to open with the other company. Campbell has gone to New York.

At Ford's Minnie Palmer is drawing good houses. A good deal of paper flying around. The Sweetheart was serenaded at the Arlington Monday night. A flat here has named a mare Minnie Palmer. Crazy Rogers was at first inclined to be jealous; he thought it was a "hoss."

The Capitol Theatre is permanently closed; Jake Budd goes on the road with a minstrel company.

On dit, that Alf McDowell and Clara Willoughby are to be married.

Mordaunt's Route.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO. Oct. 11.—Mordaunt did very good business in his first week, and the second has opened well. He will start eastward by the new southern route, playing in Los Angeles, Tucson, Tombstone, Kenson, Albuquerque, Sante Fe, Las Vegas, Trinidad, and thence to the Kansas circuit and into Texas; adhering to the original route laid out by Manager Burke.

Ferguson and Mack made their debut at Emerson's Monday night, and made a big hit.

The Squatters in Albany.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Oct. 11.—Hanley's Squatter Sovereignty company opened at the Leland on Monday to a large house. The gallery gods went wild over it, and there was not a little enthusiasm down stairs. Second night was a repetition of the first.

Manager Hanley has been summoned home to attend the funeral of a child.

Minnie Maddern's New Play.

[BY TELEGRAPH TO THE MIRROR.]

MEMPHIS, Tenn., Oct. 11.—Leubries' Theatre was closed Monday. Last night Barlow and Wilson's Minstrels gave an exhibition which was creditable.

Minnie Maddern is not satisfied with her present piece, Fogg's Ferry. She will try a new one here, called Rexina, on Saturday night. It is a piece of the same order as those which Maggie Mitchell includes in her repertoire. Interest is manifested in the event, and a large audience will be present.

Mr. Warriner left for New York Monday to take the management of Julia A. Hunt for the rest of the season.

Lively Advance Sales.

[BY TELEGRAPH TO THE MIRROR.]

INDIANAPOLIS, Ind., Oct. 11.—There is nrthing going on in the city except at English's Opera House, where the Meteors are playing to light business.

Two advance sales are progressing, one for Robson and Crane and another for J. K. Emmet, who appear Thursday, Friday and Saturday nights. Seats are going rapidly. Emmet will appear at the Grand, and Robson and Crane at English's.

Krankins in Minnesota.

[BY TELEGRAPH TO THE MIRROR.]

ST. PAUL, Oct. 10.—The Rankins played '49 to night at the Opera House. The receipts were large.

Marching Through Georgia

[BY TELEGRAPH TO THE MIRROR]

AUGUSTA, Ga., Oct. 11.—Claire Scott appeared at the Masonic Theatre on Monday night in Leah. On Tuesday afternoon she did the Princess of Bagdad, playing Lionette. She was called before the curtain. Her business has only been fair.

Thatcher, Primrose and West's Minstrels were here on Saturday night. They are great favorites in Augusta, and drew a seven hundred-and-fifty dollar house.

Circus Men Exchanging Courtesies.

[BY TELEGRAPH TO THE MIRROR.]

ATLANTA, Ga., Oct. 11.—The employes of Barrett's Circus, which pitched its tents here Monday, presented Lewis Sells, of Sells Brothers, with a watch costing $350, as a testimonial of their appreciation of him as a showman.

Thatcher, Primrose and West packed the theatre last night.

Reading Election Returns.

[BY TELEGRAPH TO THE MIRROR]

CLEVELAND, O., Oct. 11.—Jeffreys-Lewis, in La Belle Russe, and Frank Bush in Ikey Solomons, both had packed houses to-night.

Manager Hanna had a special Cincinnati wire to the Euclid Avenue Opera House this evening, and from time to time during the evening read the State election returns from the stage. The announcements were listened to with attention at first; but when it was discovered how the election was going great tumult prevailed.

A Reception to Warde.

[BY TELEGRAPH TO THE MIRROR]

QUINCY, Ills., Oct. 11.—Fred Warde played Damon last night in Damon and Pythias. The Knights of that Order were present in full force, a benefit arrangement having been effected. His appearance was the signal for a perfect ovation. Seldom has such enthusiasm over a performance been manifested in this place. After the play Mr. Warde was presented with a handsome life-size crayon portrait of himself as Damon. A reception afterwards took place at the house of G. H. Seely, given in the young tragedian's honor.

What is Doing at Rochester.

[BY TELEGRAPH TO THE MIRROR]

ROCHESTER, N. Y., Oct. 11.—Neundorff's company from the Germania Theatre, New York, played last night at the Academy with medium success. Scanlan in Friend and Foe will be here on Thursday night, and seats are going briskly. The Passing Regiment was at the Grand Opera House Monday. The indications for Gorman's Church Choir company, who arrive on the 12th, are very encouraging.

Sargent in Luck Again.

[BY TELEGRAPH TO THE MIRROR.]

SPRINGFIELD, O., Oct. 11.—There seems o be a good deal of mystery about the John L. Sullivan Gladiatorial combination. Harry Sargent is no longer the manager of the show. He has become the press agent. Is he in luck again?

Uncle Dan'l.

[BY TELEGRAPH TO THE MIRROR.]

UTICA, N. Y., Oct. 11,—On Monday and Tuesday nights Barney McAuley did Uncle Dan'l and The Jerseyman to big business. The audiences on both nights were delighted.

New Scenery and Curtain for Buck's.

[BY TELEGRAPH TO THE MIRROR.]

LANSING, Mich., Oct. 10.— Palmer and Snelbaker's variety show had a poor house and gave a poor show last night.

The handsome new curtain and superb scenery added to Buck's Opera House make the theatre complete in every respect. Ben Maginley played three last nights of last week to $1,000.

Mrs. Nobles' Illness.

[BY TELEGRAPH TO THE MIRROR.]

TOPEKA, Kas., Oct. 11.—The wife of Milton Nobles (Dolly Nobles) was taken suddenly ill to-night, and could not play her part in The Phœnix. Miss Weidman filled her place at short notice very acceptably.

Mapleson Recovering.

[BY TELEGRAPH TO THE MIRROR.]

LEADVILLE, Col., Oct. 11.—The Tabor Opera House is closed. New faces at the Globe are Prof. Harry Tyler, Nellie McMahon, Ida McKee, Red D'Jalma, Alice Morgan, Homer and Roscoe. Business fair. May Smith will put in an appearance here Monday night.

Arthur Mapleson, who was accidentally shot a few days ago, is now pronounced out of danger by his doctor.

Items From Porkopolis.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Oct. 11.—The various houses are having fairly remunerative business. Politics and the closing of the Exposition is somewhat of a damper. Frank Sanger and Lillie Winterburn have arrived. Levy has been engaged by Ballenberg for a short season with the Cincinnati Orchestra.

Receipts Dropping in Denver.

[BY TELEGRAPH TO THE MIRROR.]

DENVER, Oct. 11.—The receipts for the second week of the Union Square engagement were $7,500. A Hazel Kirke company is drawing good houses this week.

Benefit of the Fever Sufferers.

[BY TELEGRAPH TO THE MIRROR.]

LOUISVILLE, Oct. 11.—Manager Whalen's benefit for the Pensacola fever sufferers, at the Buckingham, netted $1,000

Warde Among the Pythians.

[BY TELEGRAPH TO THE MIRROR.]

KEOKUK, Ia., Oct. 11.—The Knights of Pythias have banqueted F. B. Warde and his company. Very bad weather caused poor attendance at the performance. The Knights at Dubuque will give him another boost 23d.

Elmira Sits Down on an Opera.

[BY TELEGRAPH TO THE MIRROR.]

ELMIRA, Oct. 11.—The Strakosch opera company sang Carmen on Monday night. There was a large and fashionable audience present. The local press sat down on the performance, and were justified in so doing.

Money-Making Minstrels.

BY TELEGRAPH TO THE MIRROR.]

ATHENS, Ga., Oct. 11.—Thatcher, Primrose and West had an immense house here on Monday night. The performance was voted to be the best of its kind ever seen here.

The Mania for Blood-and-Thunder.

[BY TELEGRAPH TO THE MIRROR]

MILWAUKEE, Oct. 11.—The gory drama, Jesse James, drew nearly $2,000 two nights this week, at the Academy. People were turned away in droves.

Minstrels in Texas.

[BY TELEGRAPH TO THE MIRROR.]

BRENHAM, Oct. 11.—Callender's Minstrels had a packed house on Monday night.

The Commercial Drummer.

[BY TELEGRAPH TO THE MIRROR.]

SPRINGFIELD, O., Oct. 11.—Sam'l of Posen opened at the Grand on Monday night to $840. The Sargent Sullivan Gladiators, at Black's, to standing room only.

Ponnsylvania's Governor at the Play.

[BY TELEGRAPH TO THE MIRROR.]

WILKESBARRE, Pa., Oct. 11.—Ford's Opera company sang The Merry War last night. The attraction drew a large house. The Governor and his staff were present, occupying the boxes.

Honors to Favorites.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, La., Oct. 11.—Schoolcraft has been presented by his old fire company with a handsome gold badge. Wilson has received an equal honor, having just been made honorary president of the Verdi Bannerette Club.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR]

BURLINGTON, Ia., Oct. 11.—The article in a music trade paper, entitled "Chispa on the Road," is a base libel. Our business has been good everywhere, except at Syracuse, where the Democratic Convention and the Troubadours were against us.

MARION ELMORE.
WILL J. DAVIS.

PHILADELPHIA, Oct. 11.—There were $1,167 in the Arch Street Theatre on Monday night. One of the Finest houses of the season. Large house last night. John Mishler received with immense enthusiasm.

JOHN RICKABY.

Professional Doings.

—Patti sails for America on the 18th.

—Tony Pastor's regular seasons begins on the 23d inst.

—Christine Nilsson sails for America next Saturday on the *Gallia*.

—Londoners are to be treated to The Merry War for the first time this month.

—Levy received $1,400 for two weeks' tooting at the Cincinnati Exposition.

—Edith Stanmore, a pupil of J.W. Lanergan, is supporting Joseph Proctor.

—Minnie Paul, a burlesque actress, died in Boston last week of cancer.

—Ferguson and Mack have joined Emerson's company in San Francisco.

—Lille Ashby has rejoined the Lingards, taking the place of Alma Stuart Stanley.

—The veteran J. H. McCabe will represent the Actors' Fund on the Pacific coast.

—Frank Mayo has engaged for five years a Miss Charlotte Behrens, a recent debutante.

—Adams and Stockwell's Pantomime company has been reduced to the straits of "reorganization."

—Rose Stella has received offers from Haverly for the principal role in The Merry War.

—Augusta Roche has been engaged by D'Oyly Carte for the new opera by Gilbert and Sullivan.

—Helen Coleman's company will open the new Opera House at Cattaraugus, N. Y., on the 20th.

—Mr. Burgunder, the go-ahead manager of Music Hall, Wilkesbarre, Pa., is dazzling his patrons with a new act-drop.

—Ada Gray is playing to the capacity of the houses in the South. Receipts for three nights in Richmond were $1,800.

—Keene's very successful week of tragedy in Cincinnati was not a little due to the ability of his manager, W. R. Hayden.

—Judge Slasher is recovering from his recent indisposition, and will take the road again in a few weeks with an increased retinue.

—The largest week ever known at Haverly's Philadelphia Theatre was that of the 9th, when Only a Farmer's Daughter drew $9,000.

—Willie Edouin's Sparks company are resting this week. The ghost will walk as usual, which will make these October days all the brighter.

—Gustave Frohman has returned from the West. He will remain here permanently to direct the business of the Madison Square Theatre companies.

—To night (Thursday) Trompete, Lecocq's last opera, will be produced at the Germania. The manager promises "new costumes and and sceneries."

—The Madison Square orchestra appeared to be very indifferent Monday night For once at least the audience was glad it was out of sight and far away.

—The report that Helen Bancroft was to be one of the White Slave company in 'Frisco now turns out to be premature. For certain reasons she will not go.

—William H. Thompson, who has been with the Harrisons is engaged to play character parts at the California Theatre. He starts West on the 19th.

—The Star Course Entertainments will begin at the Tremont Temple, Boston, next Monday night. Camilla Urso, Nella Brown and many others are engaged.

—Salvini sailed from Havre for New York on Saturday last. His season commences at the Fifth Avenue on Monday, Oct. 26, when he will appear as Othello.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Etting officiates as treasurer and Charles McDonald as stage manager. New people, 9th; John Henshaw and May Tenbrook, Murphy and Miles, Crosby and Martin, Long and Phoenix, Ophelia Starr, Burton, Wensall and Burton. Retained: Carrie Howard, Spence, Sartelle and Bunnell.

EASTON.

Opera House (W. M. Shultz, manager): 7th, Ford's Opera troupe in Billee Taylor, to a large house. 9th, the same troupe in The Merry War to a most excellent house. Ford's is the best English Opera troupe we hove had in a long time.

HONESDALE.

Liberty Hall (E P. Chambers, manager): E. H. Smith's Boston Double U. T. C. company, 6th, to large bouse. Receipts $250. 25th, Fayette Welch's Big Eight Minstrels.

PITTSBURG.

Opera House (John A. Ellsler, manager): The World, to standing-room only last week. The scenic effects were grand, and the company satisfactory. The Mastodons this week. Sam'l of Posen, 16th.

Library Hall (Fred A. Park, manager): Last week was an off one at this house, owing to the Haswin-Stephany company having failed to show up. Snap Two Orphan company played to fair business on Monday. The German Military Band from Frankfort on the Main, gave three concerts, 5th, 6th and 7th, to moderate business. Charlotte Thompson, 9th; Ford's Opera company, 16th.

Academy (H. W. Williams, manager): Kernell's Comedy company played to very large business during last week. Comedy Four, 9th; Rentz-Santley company, 16th.

Harris' Museum (P. Harris, manager): Large business as usual last week.

Lyceum (Joseph M. Dickson, manager): The Slayton Colored Jubilee Concert company, 25th, one night.

Items: Manager Harris, who is now in New York, telegraphs tnat he has secured the celebrated Ford Brothers for a season at the Museum.—Hanly's Squatter Sovereignty will play a return engagement at Library Hall before the close of the present year.—Barnum did a remarkably large business during his stay here.—The Kernell Comedy company disbanded in this city. The Kernell Brothers separate. Harry joins Hague's European Minstrels and John goes to New York. Kitty O'Neil goes to Washington, D. C., to rest for a few weeks.—The German Military Band will remain in the city and give a series of conserts at one of our popular gardens.—Professor Thomas A. Kennedy, the mesmerist, performed some wonderful things at the Academy last week. Three-fourths of the people who saw the Professor thought he was a fraud.—An alarm of fire was raised in the Opera House last Thursday night. During the excitement many women fainted, and for a time the affair looked quite serious. Doorkeeper Johnson, Officer Dan Silvus and the performers on the stage finally quieted the people. The current of electricity became, by some means, ignited along one of the wires.

READING.

Grand Opera House (George M. Miller, manager): Madison Square Theatre company in Esmeralda drew a good house, 5th, and gave a satisfactory performance. Hyde and Behman's company, as usual, drew a crowded house, 6th, and gave a good performance. The Two John's were greeted with rounds of laughter. Hall's Variety company, 14th, followed by Jumbo Davis.

Academy of Music (John D. Mishler, manager): Ford's Opera company in Merry War, 5th, to a good house. M'lle Rhea, 3d and 4th; Adrienne Lecouvreur and Romeo and Juliet, to large and fashionable audiences. Recalls after each act. The Fielding combination, 6th and 7th, to fair houses. Alice Oates Opera company, 16th; Holman Opera company, 17th.

SHENANDOAH.

Academy of Music (P. J. Ferguson proprietor): Lillian Hall combination to very large audience. Hazel Kirke, 21st.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Abbey's Spanish Students gave a fine entertainment to light business 4th Smith's Furnished Rooms company appeared to an immense house, 6th.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Claire Scott, 4th and 5th. Business fair. Miss Scott did very well, but her support was bad. Thatcher, Primrose and West's Minstrels, 6th to a crowded house.

GREENVILLE.

The Gilreath Opera House opened 2d, with C. B. Bishop in Gunter's Strictly Business. A large and fashionable house was present. Belton Gilreath, manager, has made many improvements in the house, such as heating, lighting and ventilating. Some of the best companies are booked. It would be well for managers who wish to engage the Opera House to apply early that they may secure good dates. Caufman in Called to Account comes 11th.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Callender's Consolidated Minstrels opened the regular season, 2d, to crowded galleries and a fair lower house. They continued 3d and 4th to very large audiences. Nick Roberts' Humpty Dumpty troupe commenced a three-nights' engagement 5th. The company is away below the average.

Arena: Cole's Circus exhibited 2d, to immense business.

TEXAS.

BRENHAM.

Grand Opera House (Alex. Simon, manager): Jay Rial Uncle Tom's Cabin returned 5th to good business. Callender's Minstrels had a good house.

Item: All companies report good business throughout the State.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Opened Sept. 29 with Uncle Tom's Cabin. Receipts $800. John A. Stevens' Comic Opera company played to a full house, 30th; Minnie Maddern in Fogg's Ferry, 3d. Seats were all sold by four o'clock. Receipts $825. 8th, Big Four Minstrels.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Frank Mordaunt in Old Shipmates, Sept. 26 and 27 to full houses. Madison Square Hazel Kirke company, 29th and 30th to excellent business. Mrs. Louisa Cappiani gave a concert, 3d. Fair attendance.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): 2d and 3d Alexander Caufman in Called to Account to good business; 6th and 7th Ada Gray in East Lynne to fair business. Boyd's Star company supporting Florence Richmond, will, as I am informed by their agent, R. J. Hadley, make their first appearance in Suffolk, Va., 11th. Suffolk is a town of about 3,000 inhabitants.

RICHMOND.

Theatre (W. T. Powell, manager): Ada Gray, in East Lynne, played to large houses first three nights last week; receipts $1,800. Alexander Caufman 5th, 6th and 7th in Called to Account to fair audiences. This week My Partner combination; James O'Neill in American King and Celebrated Case, 11th, four nights.

Comique (W. W. Putnam, manager): George France, Ethel Earle, and Mattie Lawrence closed 7th. Della Roseman, Mattie Lee, Julia Wilson and Voss Morris opened 9th. Business good.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Hyde and Behman's Consolidated company came Sept. 30, to a large audience. Heywood's Serenaders 3d, to poor business. H. B. Mahn's Ikey Solomon's company 4th and 5th, to moderate houses. Frank Bush as Ikey Solomon, was very amusing. But the play did not please.

WISCONSIN.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): The Exodusters, a colored company, opened 4th and 5th. The first night the small assemblage was refunded their money. Cause: Delay of baggage. Light house 5th. This company is financially embarrassed and may break up here.

Grand Opera House (R. L. Marsh, manager): McKee Rankin, in the Danites and 49, had very good business.

Items.—Jake Numemacher and wife leave for New York 18th.—John Slensby's new Variety Theatre is assuming an attractive appearance. He expects to open by the middle of November.—The theatrical business here has been quite remarkable so far this season.

WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Rohder, manager): Madison Square Theatre company in Hazel Kirke, 3d, to a very large and delighted audience. Booked: Andrews and Stockwell's Pantomime troupe, 11th and 12th; Rose Eytinge in the Princess of Paris, 29th.

CANADA.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Waldron's M'liss combination gave a capital performance to fair business, 7th. Miss Calef is pronounced by those who have seen others in the part, to be superior to them all.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Goodwin-Thorne company in the Black Flag began a week's engagement, 2d.. The Goodwins are thrown away in such a piece, However, the scenery and advertising drew big houses; business certainly the best of the season.

Royal Opera House (J. C. Conner, manager): Hanley's company on the 2d, 3d and 4th, in Squatter Sovereignty, to good business. The laughter was continuous from rise to fall of curtain. Mrs. Joshua Whitcomb remainder of the week. Wretched show to poor business.

Collier's Lights o' London company No. 1 opens 9th, at the Grand, for one week, with the Lingards as the attraction at the Royal.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT ENGLISH OPERA CO.: Lincoln, Neb., 11, 12; Leavenworth, 13; 14; St. Louis, 16, week; Cincinnati, 23, week; Louisville, 30, week.

ACME OPERA CO.: St. Paul, 12, 13, 14.

ADA GRAY: Goldsboro, N. C., 12; Wilmington, 13, 14; Charlotte, 16; Spartanburg, S. C., 17; Greenville, 18; Columbia, 19; Charleston, 20, 21; Augusta, Ga., 23, 24.

ADA DYAS' STANDARD COMEDY CO.: Stamford, Ct., 12; Newark, N. J., 13, 14; Jersey City, 16, 17, 18; Paterson, 19; New Brunswick, 20; Yonkers, N. Y., 21; Newburg, 23; Trenton, N. J., 24, 25; Easton, Pa., 26; Scranton, 27; Wilkesbarre, 28; Buffalo, 30, week; Brooklyn, Nov. 6, week.

ARMSTRONG'S MINSTRELS: Statesville, N. C., 16; Charlotte, 17; Spartanburg, S. C., 18; Greenville, 19; Columbia, 20, 21.

ALICE OATES: N. Y. City, 9, week; Reading, Pa., 16.

ANNIE PIXLEY (Mliss): Brockton, Mass., 12; Waltham, 13; Lowell, 14; Haverhill, 16; Biddeford, Me., 17; Lewiston, 18; Bangor, 19; Portland, 20, 21.

ANTHONY AND ELLIS' U. T. C. No 1: St. Louis, 16, week.

ANTHONY AND ELLIS' U. T. C. No. 2: Brooklyn, 9, week.

A. M. PALMER'S UNION SQUARE THEATRE CO.: St. Joe, Mo., 11, 12; Des Moines, Ia., 13, 14; Chicago, 16, three weeks.

ALEX. CAUFMAN CO.: Columbia, S. C., 12; Charleston, 13, 14; Savannah, 16, 17; Augusta, 18, 19; Macon, 20, 21; Atlanta, 23, 24; Columbus, 25; Opelika, Ala., 26; Montgomery, 27, 28; Lake Charles, La., 30; Galveston, 31, Nov. 1.

ADAMS' PANTOMIME CO.: Springfield, Mass., 12; Poughkeepsie, N. Y., 13; Hudson, 14; Albany, 16, 17, 18; Troy, 19, 20, 21.

ALDRICH AND PARSLOE (My Partner): Cincinnati, 16, week.

BARTON'S OPERA CO.: Philadelphia, 16, week.

BARTLEY CAMPBELL'S WHITE SLAVE NO. 1: Washington, D. C., 9, week.

BARRY AND FAY: Chicago, 2, two weeks; Fort Wayne 16 Bellefontaine, O., 17; Springfield, 18; Chillicothe, 19; Columbus, 20, 21.

BAKER AND FARRON: Buffalo, 9, week; St. Thomas, 16; London, 17; Toledo, O., 18; Detroit, 19, 20, 21.

BARLOW, WILSON AND CO.'S MINSTRELS: Memphis, 11, 12; Nashville, 13, 14; New Albany, Ind., 16; Louisville, 17, 18; Lexington, Ky., 19; Hamilton, O., 20; Richmond, Ind., 21;

BERTHA WELBY (One Woman's Life): Oil City, Pa., 12; Titusville, 13; Jamestown, N. Y., 14; Bradford Pa., 16; Bolivar, N. Y., 17; Olean, 18; Rochester, 19, 20, 21.

BOSTON THEATRE CO. (World): Providence, R. I., 9, week.

BOSTON MINIATURE OPERA CO.: Brooklyn, 9, week.

BAIRD'S MINSTRELS: Waterville, Me., 12; Skowhegan, 13; Lewiston, 14; Boston, 16, week.

BAUM'S MAID OF ARRAN: Chicago, 9, week.

BUFFALO BILL: Cincinnati, 9, week; Marysville, Ky., 16; Lexington, 17; New Albany, Ind., 18; Bowling Green, 19; Nashville, 20, 21; Cairo, Ill., 23; Evansville, Ind., 24; Louisville, 26, 27, 28; Terre Haute, Ind., 30; Decatur, Ill., 31.

BENNETT AND MOULTON'S OPERA CO.: Providence, R. I., 11, 12; Richfield Springs, N. Y., 13, 14: Cooperstown, 16; Milford, 17, 18; Oneonta, 19, 20, 21; Waterville, 23, 24; Shelburne, 25; West Winfield, 26; Norwich, 27, 28; Greene, 30; Oxford, 31.

BOSTON I. D. M. U. T. C. CO.: Norristown, Pa., 12; Conshohocken, 13; Phoenixville, 14; Pottstown, 16; Westchester, 17; Chester, 18.

BROOKS AND DIXON'S WORLD CO.: Cincinnati, 9, week; Philadelphia, 16, week; N. Y. City, 23, week.

BARNEY MCAULEY, Oswego, N. Y., 12; Syracuse, 13, 14; Rochester, 16, 17, 18; Lockport, 19; Toronto 20, 21; Erie, Pa., 23; Corry, 24, Oil City, 25; Newcastle, 26; Akron, O., 27; Canton, 28; Columbus, 30, 31.

BOYD STAR CO. (Florence Richmond): Suffolk, Va., 11, 12; Norfolk, 13, 14, Raleigh, N. C., 16, week.

CALLENDER'S NEW COLORED MINSTRELS: Springfield, O., 12; Columbus, 13; Dayton 14; Cleveland, 16, 17, 18; Toledo, 19; Youngstown, 20.

CALLENDER'S CON. MINSTRELS: Bryan, Tex., 12; Houston, 13, 14; Navasota, 16; Bremen, 17; Mesia, 18; Corsicana, 19; Tyler, 20; Dallas, 21.

CARRIE SWAIN (Cad the Tomboy): Chelsea, Mass., 12; Plymouth, 13; Brockton, 14; Providence, 16, 17, 18; New Haven, 19, 20, 21.

CARTLAND-MURRAY CO.: Red Oak, Ia., 13; St. Joe, Mo., 16, 17; Lawrence, Kans., 18, 19; Ottawa, 20, 21.

CLAIRE SCOTT: Milledgeville, Ga., 11, 12; Macon, 13, 14; Atlanta, 15, 16; Eufaula, Ala., 17; Columbus, Ga., 18, 19; Opelika, Ala., 20, 21.

COLLIER'S LIGHTS O' LONDON, No. 1: Syracuse, 23, 24, 25; Utica, 26, 27, 28.

COLLIER'S LIGHTS O' LONDON, No. 2: New York City, 9, week.

CHARLOTTE THOMPSON: Pittsburg, 9, week; Newark, O., 16; Columbus, 17; Richmond, 18; Indianapolis, 19; Lafayette, 20; Logansport, 21; Chicago, 23, week; Elgin, Ill., 30; Rockford, 31.

C. B. BISHOP (Strictly Business): Macon, Ga., 5; Atlanta, 6, 7; Rome, 9; Talladega, Ala., 10; Selma, 11; Montgomery, 12; Mobile, 13, 14; New Orleans, 16, week; Galveston, 23, 24; Houston, 25; 26; San Antonio, 27; Austin, 28; Corsicana, 30.

C. A. GARDNER'S KARL CO.: Lansing, Mich., 12; Jackson, 13, 14; Defiance, O., 16; Toledo, 17; Fremont, 18; Bucyrus, 19; Findlay 20.

CORINNE MERRIEMAKERS: Chicago, 9, week, Batavia, Ill., 16; Sterling, 17.

CHILD OF THE STATE (Frank Pilling's Co.): Sidney, O., 12; Urbana, 13; London, 17; Newark, 18; Lancaster, 19.

DUPREZ AND BENEDICT'S MINSTRELS: New burg, N. Y., 12; Kingston, 13.

DEN THOMPSON: St. Paul, 16, week; Minneapolis, 23, week.

DRUNKARD'S DAUGHTER: Michigan City, Ind., 18; Laporte, 19, South Bend, 20, Coldwater, Mich., 21; Kalamazoo, 33; Battle Creek, 24; Marshall, 25.

DEAKIN'S LILIPUTIAN OPERA CO.: Washington, Ia., 12; Cedar Rapids, 13, 14: Anamosa, 16; Monticello, 17; Manchester, 18; Independence, 19; Cedar Falls, 20, 21; Waverly, 23.

ERNEST STANLEY'S ALLIED SHOWS: New York City, 9, week; Philadelphia, 16, week; Pittsburg, 23, week.

FANNY KELLOGG CONCERT CO.: Lewiston, Me., 12; Bangor, 13; Woodstock, Vt., 14.

FRANK MORDAUNT (Old Shipmates): San Francisco, 2, two weeks.

FAY TEMPLETON OPERA CO.: Atlantic, Ia., 12; Des Moines, 13; Oskaloosa, 14; Moline, Ill., 16, 17; Davenport, 18; Iowa City, 19; Cedar Rapids, 20; Waterloo, 21; Beloit, Wis., 23; Madison, 24; Oshkosh, 25; Milwaukee, 26, 27, 28, 29; Janesville, 30; Clinton, 31.

FORD'S COMIC OPERA CO.: Danville, Pa., 12; Williamsport, 13; Harrisburg, 14; Pittsburg, 16, week.

FIELDING DRAMATIC CO.: Philadelphia 9, week; New York, 16, week.

FRANK MAYO: San Francisco, 16, two weeks.

FRANK FRAYNE. Newark, 12, 13, 14; Brooklyn, 16, week; Baltimore, 23, week.

F. S. CHANFRAU: Brooklyn, 16, week.

GEORGE S. KNIGHT: Shamokin, Pa., 12; Harrisburg, 13; York, 14; Williamsport, 16; Trenton, N. J., 17; Orange, 19; Elizabeth, 20; Paterson, 21; Philadelphia, 23, week; New York, 30, week; Williamsburg, Nov. 6, week.

GALLEY SLAVE (Frank Evans): Harlem, N. Y., 9, week.

GUS WILLIAMS (One of the Finest): Philadelphia, 9, week; New York City, 16, week.

GOODWIN AND THORNE'S BLACK FLAG: Montreal, 9, week; Williamsburg, N. Y., 16, week.

GERMANIA THEATRE CO.: Cleveland, 11, 12; Toledo, 13, 14; Detroit, 16, 17, 18; Cincinnati, 20, 21; Louisville, 23, 24, 25; Pittsburg, 27, 28; Washington, 30; Baltimore, Nov. 1, 2, 3.

GIBLER'S HUMPTY DUMPTY CO.: Great Bend, Mo., 12; Sterling, 13; Newton, 14; Emporia, 16.

GRAU'S PHILA. CHURCH CHOIR OPERA CO.: Harlem, 16, 17, 18; Jersey City, 19, 20, 21; Poughkeepsie, 23; Troy, 24, 25; Albany, 26, 27, 28.

GORMAN'S CHURCH CHOIR CO: Rochester, 12, 13, 14.

HANLONS: Sandusky, O., 11, 12; Toledo, 13, 14

HAVERLY'S MASTODONS: Pittsburg, 9, week; Washington, 16, week; Baltimore, 23, week.

HENRY BELMER: Owensburg, Ky., 9, week.

HAGUE'S BRITISH MINSTRELS: Brooklyn, 16, week.

HARRIS COMEDY CO. (Charles Fostelle): Chillicothe, O., 12; Washington C. H., 13; Springfield, 14; Urbana, 16; Troy, 17; Greenville, 18; Richmond Ind., 19; Indianapolis, 20, 21.

HYDE AND BEHMAN'S CONSOLIDATED CO: New Brunswick, N. J., 12; Burlington, 13; Camden, 14; Philadelphia, 16, week; Brooklyn, 23, week.

HERRMANN: Cleveland, 19, 20, 21.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Troy, N. Y., 12, 13, 14.

HERNE'S HEARTS OF OAK: Brooklyn, 9, week; Williamsburg, 16, week.

HELEN COLEMAN'S WIDOW BEDOTT: Ithaca, N. Y., 12, 13; Warsaw, 14; Richburg, 16, 17; Cuba, 18; Salamanca, 19; Cattaraugus, 20; Titusville, Pa., 21; Greenville, 23; Meadville, 24;

HOLMAN OPERA CO.: Pottsville, Pa., 12; Manch Chunk, 13; Bethehem, 14; Allentown, 16; Reading, 17, 18; York, 19; Harrisburg, 20; Lancaster, 21; Altoona, 23; Johnstown, 24; Franklin, 25; Meadville, 26; Erie, 27; Jamestown, 28.

HOWORTH'S HIBERNICA: Nashua, N. H., 17; Manchester, 18; Laconia, 19; Claremont, 20; Bellows Falls, Vt., 21; Brattleboro, 23; Hinsdale, N. H., 24; North Adams, Mass., 25; Troy, N. Y., 26, 27, 28.

HAZEL KIRKE (Original Co.): Denver, 9, week; Council Bluffs, Ia., 16; Des Moines, 17; Moline, Ills., 18; Milwaukee, 19, 20, 21; Muskegon, 23; Grand Rapids, 24; East Saginaw, 25; Bay City, 26; Jackson, 27; Kalamazoo, 28; Chicago, 30.

HARRY MEREDITH'S RANCH 10.: Detroit, 9, week; Grand Rapids, 16, 17.

HAZEL KIRKE (East and West): Taunton, Mass., 12; Newport, R. I., 13; Fall River, Mass., 14; Brockton, 16; Marblehead, 17; New Bedford, 18; Salem, 19; Gloucester, 20; Lynn, 21; Waltham, Mass., 23; Chelsea, 24; Manchester, 25; Lowell, 26; Lawrence, 27; Newburyport, 28; Portsmouth, N. H., 30; Dover, 31.

HARRY MINER'S COMEDY COMB.: Pittsburg, 9, week; Louisville, 16, week; Cincinnati, 23, week.

HAZEL KIRKE, No. 3: Keyport, N: J., 12; Red Bank, 13; Asbury Park, 14; Long Branch, 16; Freehold, 17; Burlington, 18; Salem, 19; Bridgeton, 20; Millville, 21.

HERBERT CO.: Beloit, Wis., 9, week; Freeport, Ill., 16, week.

HEYWOOD'S SERENADERS: Philadelphia, 9, week; Brooklyn, 16, week.

HOWARD'S AUNT KEZIAH CO.: Rochester, 12, 13, 14; Brockport, 16; Medina, 17; Lockport 18; Buffalo, 19, 20, 21.

IRISH AMERICAN (Gustavus Levick): Worcester, Mass., 13, 14.

J. K. EMMET: Indianapolis, 12, 13, 14; Cincinnati, 15, week; Cleveland, 23, week.

JAMES O'NEILL: Richmond, Va., 11, 12, 13, 14; Wilmington, N. C., 16; Charleston, S. C., 17, 18, 19; Savannah, Ga., 20, 21; Augusta, 23, 24; Atlanta, 25, 26; Montgomery, Ala., 27, 28; New Orleans, 29, week.

JOSEPH WHEELOCK: Atlanta, Ga., 11, 12; Montgomery, 13, 14; New Orleans, 15, week; Houston, 23, 24.

JOHN DILLON: Palmyra, Mo., 11, 12; Keokuk, Ia., 13; Galesburg, Ill., 14; Chicago, 16, week.

JOSEPH MURPHY: Philadelphia, 9, week; Boston, 16, week; Troy, N. Y., 23, 24, 25; Schenectady, 26; Amsterdam, 27; Utica, 28.

JOSEPH JEFFERSON: N. Y. City, Sept. 18, six weeks.

JOHN T. RAYMOND: N.Y. City, 2, two weeks.

JANAUSCHEK: Cumberland, 9; Canton, O., 10; Parkersburg, W. Va., 11, 12; Cleveland, 13, 14; Adrian, Mich., 16; Jackson, 17; Ann Arbor; 18; Detroit, 19, 20, 21.

JOHN MCCULLOUGH: Chicago, Sept. 2o, three weeks; St. Louis, 16, two weeks; Cincinnati, O., 30, week.

JOHN E. INCE (Fun in a Boarding School): Naugatuck, Ct., 14; Harrisburg, Pa., 16; Columbia, 17; Pottsville, 18; Reading 19; Shamokin, 20; Bethlehem, 21; Wheeling, W. Va., 23, 24.

KATHERINE ROGERS: Wilkesbarre, Pa., 11, 12; Scranton, 13, 14.

KATE CLAXTON: Elmira, N.Y., 12; Hornellsville, 13; Bradford, Pa., 14; Jamestown, N. Y., 16; Rochester, 19, 20, 21; Buffalo, 22, 23, 24; Toronto, Can., 26, 27, 28; Hamilton, 30; Erie, Pa., 31.

KATIE PUTNAM: Greencastle, Ind., 12; Paris Ky., 13; Champaign, Ill., 14; Joliet 16; Ottawa, 17; Aurora, 18; Elgin, 19; Rockford, 20; Oregon, 21; Dixon, 23; Clinton, Ia., 25; Marshalltown, 26; Des Moines, 27; Lincoln, Neb., 28.

KENDALL COMB.: Humboldt, Neb., 16, 17, 18; Pawnee City, 19; Hiawatha, Kas., 23, week; Maryville, 30.

KITTIE RHOADES COMB.: Orville, O., 9 week.

KIRALFYS' AROUND THE WORLD: N. Y. City, 2, three weeks.

KIRALFYS' BLACK CROOK: Baltimore, 9, week; Philadelphia, 16, two weeks; Newark, 30, week.

LA BELLE RUSSE (Jeffreys Lewis): Cincinnati, 16 week.

LAURA DON (A Daughter of the Nile): Chicago, 9, week; Milwaukee, 16, 17, 18.

LAWRENCE BARRETT: New York City, 9, week; Wilkesbarre, Pa., 16; Scranton, 17; Harrisburg, 18; Lancaster, 19; Newark, 20, 21; Rutland, Vt., 23; Burlington, 24; Montreal, 25, 26, 27, 28.

LEAVITT PASTOR VARIETY COMB.: St. Louis, 8, week; Quincy, Ill., 16; Burlington, Ia., 17; Peoria, Ill., 18; Springfield, 19; Terre Haute, Ind., 20; Lafayette, 21.

LEAVITT'S ALL STAR SPECIALTY CO.: Buffalo, 9, week; Chicago, 16 week.

LEAVITT'S GIGANTEAN MINSTRELS: Ottawa, 12; Ogdensburg, N. Y., 13; Brockville, Can., 14; Kingston, 16; Toronto, 17, 18, 19; Hamilton, 20; London, 21.

LEAVITT'S NEW MINSTRELS: Newark, N.Y., 12; Palmyra, 13; Canandaigua, 14; Batavia, 16; Brockport, 17; Albion, 18; Medina, 19, Lockport, 20; St. Catherines, 21.

LEAVITT'S RENTZ SANTLEY CO.: Baltimore, 9, week; Pittsburg, 16, week.

LINGARDS: Hamilton, Ont., 12; Brantford, 13; London, 14.

LOTTA: Philadelphia, 9, four weeks.

MADISON SQUARE (Esmeralda): Glen Falls, N. Y., 12; Whitehall, 13; Rutland, Vt., 14; Montpelier, 16; Bellows Falls, 17; Keene, N. H., 18; Hinsdale, 19; Northampton, Mass., 20; Florence, 21.

MADISON SQUARE (Esmeralda): Pittston, Pa., 12; Scranton, 13; Binghamton, N. Y., 14; Elmira, 16; Hornellsville, 17; Richburg, 18; Olean, 19; Bradford, Pa., 20, 21; Akron, O., 23; Canton, 24, Ft. Wayne, Ind., 25; Coldwater, Mich., 26; South Bend, Ind., 27; Kenosha, Wis., 28.

MADISON SQUARE (Esmeralda): Baltimore, 9, week; Boston, 16, two weeks; Lynn, Mass., 30; Salem, 31.

MADISON SQUARE (Hazel Kirke): Taunton, Mass., 12; Newport, 13; Fall River, 14; Brockton, 16; Marblehead, 17; New Bedford, 18; Salem, 19; Gloucester, 20; Lynn, 21.

MADISON SQUARE (Professor): Jersey City, 12, 13, 14; Hudson, N. Y., 16; Gloversville, 17; Canajoharie, 18; Ft. Plain, 19; Little Falls, 20; Ilion, 21.

MADISON SQUARE CO. (Professor): Albany, 12, 13 14; Washington, 16, week; Baltimore, 23, week.

MADISON SQUARE CO. (South): Newberry, S. C., 12, 13; Union, 14; Spartanburg, 16, 17; Charlotte, 18, 19; Greenville, 20, 21; Gainsville, 23, 24; Athens, Ga., 25, 26; Willsburg, 27; Madison, Ga., 28; Marietta, 30, 31.

MODJESKA: Boston, 2, three weeks; Providence 23, 24, 25; Hartford, 26; Springfield, 27; New Haven, 28; Brooklyn, 30, week.

MARGARET MATHER: St. Louis, 9, week; Springfield, Ill., 16, 17; Quincy, 18, 19; Bloomington, 20, 21; St. Paul, 23, week.

MY PARTNER COMB. (Brown and Lennox, Wilmington, N. C., 12; Savannah, 13, 14; Augusta, 16; Athens, 17; Atlanta, 18; Rome, 19; Knoxville, Tenn., 20, 21; Chattanooga, 23; Birmingham, Ala., 24; Selma, 25.

MAGGIE MITCHELL: Boston, 2, two weeks.

MARY ANDERSON: Chicago, 9, two weeks.

MCKEE RANKIN: Stillwater, Minn., 12; Minneapolis, 13, 14; Omaha, 16, 17, 18; Lincoln, Neb., 19; St. Joe, Mo., 20, 21; Kansas City, 25, 26, 27; St. Louis, 30, week.

MAUDE GRANGER: Harlem, 19, three nights; Boston, 23, week.

MILTON NOBLES: Kansas City, 12, 13, 14; Burlington, Kas., 16; Altona, 17; Emporia 18; Indian City, 19; Lima, 20.

MESTAYER'S TOURISTS: Batavia, N. Y., 12; Olean, 13; Erie, 14; Youngstown, O., 16; Akron, 17; Canton, 18; Massillon, 19; Wooster, 20; Sandusky, 21

MINNIE MADDERN: Little Rock, Ark., 12; Memphis, 13, 14; Cairo, Ill., 16; Decatur, 17; Ft. Wayne, Ind., 18; Grand Rapids, Mich., 19; Bay City, 20; East Saginaw, 21; Detroit, 23, week; Columbus, O., 30; Nov. 1.

MARION ELMORE (Chispa): Omaha, 11, 12; St. Louis, 16, week.

MAHN'S IKEY SOLOMONS CO. (Frank Bush): Chicago, 9, week.

METEORS: Richmond, Ind., 12; Muncie, 13; Springfield, O., 14; Columbus, 16, 17; Mansfield, 18; Massillon, 19; Corry, Pa., 20; Jamestown, N. Y., 21. Hornellsville, 23; Elmira, 24; Auburn, 25; Syracuse, 26, Albany, 27.

MAY WHEELER: White Hall, Ill, 12; Louisiana, Mo., 13, 14, Booneville, Mo., 16; Sedalia, 23, week.

M. B. CURTIS (Sam'l of Posen): Wheeling, W. Va., 12, 13; Johnstown, O., 14; Pittsburg, 16, week; Brooklyn, 23, week; Williamsburg, 30, week.

NICK ROBERTS' HUMPTY DUMPTY: Palmyra, Mo., 12; Chillicothe, 13; St. Joe, 14; Atchison, Kas., 16; Topeka, 17, Emporia, 18.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Logansport, Ind., 12.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Williamsburg, 9, week; New York City, 16, week.

OLIVER DOUD BYRON: Portland, Me., 13; Rockland, 16; Bangor, 17; Belfast, 18; Waterville, 19; Lewiston, 20; Manchester, N. H., 21.

OUR PLEASURE PARTY: Morrisburg, N. Y., 11, 12; Cornwall, 13, 14; Ottawa, 16, week.

PALMER AND ULMER'S DANITES: Augusta, Me., 12; Waterville, 13.

PAT ROONEY'S STAR CO.: Philadelphia, 9, week.

PATHFINDERS: Adrian, Mich., 14; Hillsdale, 16; Coldwater, 17; Sturgis, 18; Kendallville, Ind., 2?; Goshen, 22; Warsaw, 23.

RICE'S SURPRISE PARTY: New Haven, 13, 14; Hartford, 16; Springfield, 17; Pittsfield, 18; Albany, N. Y., 19, 20, 21; Washington, 23, week; Pittsburg, 30, week.

RHEA: Bridgeport, Ct., 16; New Haven, 17; Springfield, Mass., 18; Holyoke, 20, 21.

ROBSON AND CRANE: Indianapolis, 12, 13, 14; Chicago, 16.

ROLAND REED (Cheek): East Saginaw, 12; Bay City, 13; Flint, 14; Detroit, 16, 17, 18; Port Huron, 19; London, Ont., 20; Brantford, 21; Lockport, N. Y., 23; Rome, 24; Schenectady, 25; Albany, 26, 27, 28; Philadelphia, 30, week.

ROGERS' SWEETHEART (Minnie Palmer): Washington, 9, week; Brooklyn, 16, week.

ROMANY RYE: N. Y. City, Sept. 16, ten weeks.

ROSE EYTINGE: Decatur, Ill., 12; Springfield, 13; Quincy, 14; Kansas City, 16, 17; Leavenworth, 18; St. Joe, Mo., 19; Omaha, 20, 21.

STEVENS' JOLLY BACHELORS: New Orleans, 9, week; Columbus, Ga., 16; Macon, 17; Savannah, 18, 19, 20; Charleston, 21, 22; Rome, Ga., 23; Knoxville, 24, 25.

STRAKOSCH OPERA CO.: Buffalo, 12, 13.

SALSBURY'S TROUBADOURS: Chicago, 9 week; Terre Haute, Ind., 16; Evansville, 17; Nashville, 18; Chattanooga, 19; Atlanta, 20; Greenville, Ala., 21; New Orleans, 23, week; Mobile, 30; Selma, 31.

SQUARE MAN (Ben Maginley): St. Louis, 9, week.

SOL SMITH RUSSELL: Sherman, Texas, 23; Dennison, 24; Gainesville, 25; Ft. Washington, 26; Dallas, 27, 28; Brenham, 30.

SARGENT SULLIVAN GLADIATORS: Chillicothe, O., 13; Richmond, Ind., 14; Ft. Waye, 16; Danville, 17; Innianapolis, 18.

SHANNON'S MONEY BAGS CO.: Louisville, 12, 13, 14; Nashville, 16, 17; Memphis, 18, 19; Vicksburg, 20, 21; New Orleans, 22, week.

TAKEN FROM LIFE CO.: St. Louis, 15, week; Cincinnati, 23, week; Pittsburg, Nov. 6, week.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Chattanooga, Tenn., 12; Murfreesboro, 13; Hopkinsville, Ky., 14; Evansville, Ind., 16.

THEO: N. Y. City, 9.

THE HARRISONS: Philadelphia, 16, week.

T. W. KEENE: Columbus, O., 11, 12; Lexington, Ky., 16.

WALLACE-VILLA COMB.: Lancaster, O., 12, 13, 14; Nelsonville, 16, 17; Logan, 18, 19; Chillicothe, 20; Greenfield, 21.

W. J. SCANLAN (Friend and Foe): Rochester, 12, 13, 14; New York City, 16, week, Brooklyn 23, week.

WILLIAM STAFFORD: Oneida, N. Y., 12; Utica, 13, 14; Syracuse, 16, 17; Ithaca, 18; Waterloo, 19; Rome, 20; Oswego, 21; Hamilton, Ont., 23, 24; Bradford 25; Toronto, 26 27, 28; St Catherines, 30.

WHITELEY'S HIDDEN HAND CO.: Council Bluffs, Ia., 12; Plattsmouth, Neb., 13; Nebraska City, 14; Lincoln, 16; Tecumseh, 17; Falls City, 18; Hiawatha, Kas., 19; Atchison 20; Topeka, 21; Lawrence, 23.

WHITELEY'S DRAMATIC CO.: Muscatine, Ia., 9, week; Keokuk, 15 week; Moline, Ill., 23, five nights,

WILLIE EDOUIN'S SPARKS: Columbus, O., 16; Dayton, 17; Xenia, 18; Bellefontaine, 19; Urbana, 20; Zanesville, 21; Pittsburg, 23, week.

WALDRON'S M'LISS COMB.: Corry, Pa., 12; Meadville, 13; Greenvile, 14; Sharon, 16; Ashtabula, O., 17; Painsville, 18; Kent, 19; Ravenna, 20, New Lisbon, 21; Salem, 23; East Liverpool, 24; New Philadelphia, 25; Massillon, 26; Mansfield, 27; Ashland, 28.

WILBUR OPERA CO.: Johnstown, Pa., 12; Greenburg, 13; Connellsville, 14.

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ADAM FOREPAUGH'S: Mobile, 12; New Orleans, 13, nine days.

BARNUM'S: Lancaster, Pa., 12; Wilmington, Del., 13; Chester, Pa., 14.

COLE'S Gadsden, Ala., 12; Knoxville, Tenn., 13; Rome, Ga., 14; Talladega, Ala., 16; Selma, 17; Meridian, Miss., 18.

SELLS BROTHERS': Murfreesboro, Tenn., 12; Fayetteville, 13; Chattanooga, 14; Knoxville, 16 Sweetwater, 17; Rome, Ga., 18; Talladega, Ala., 19; Selma, 20, Montgomery, 21.

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ALCAZAR CONCERTS. Address MIRROR

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Manager's Office
Philadelphia, Oct 7 1882

C R Gardner Esq
Dear Sir!

At your request we put the following in writing that Only a Farmers Daughter with Miss Agnes Herndon as the star under your Management has played to the largest business ever in the Theatre at regular prices — Money having been refused at each performance during the week from every part of the house excepting the Gallery.

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Novelty Theatre, Brooklyn, E. D., - The Present Week
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The other Company, in the same play, under the management of Jos. Frank, with the brilliant young emotional actress,

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JOLLITIES; OR, THE ELECTRICAL DOLL. | SPARKS | THE ELECTRIC SPARK.

NOTICES TO THEATRE MANAGERS.

BE IT KNOWN, by all concerned, that I, the undersigned, CHARLES H. AYERS, of Boston, Mass., am the owner of an undivided half interest in the copyright, music and libretto of "JOLLITIES, OR THE ELECTRICAL DOLL," and that I have made arrangements with CHAS. F. ATKINSON and JAS. W. TREADWELL, to produce said play, and that they, from me, have my sole, exclusive, and incontestable right to produce said play until January 1st, 1884. C. H. AYERS.

BE IT KNOWN, that I, the undersigned, CHARLES F. PIDGIN, of Boston, Mass., am the sole author of "SPARKS," now known as "THE ELECTRIC SPARK," and of "JOLLITIES: OR, THE ELECTRICAL DOLL;" that my original undivided one-half interest in "Jollities; or, The Electrical Doll," is now the property of CHAS. H. AYERS, of Boston, and that my original entire interest in "Sparks" now known as "The Elecric Spark," is now the property of CHAS. F. ATKINSON and JAS. W. TREADWELL, and that they are the only persons who have a perfect legal right to produce both pieces. CHAS. F. PIDGIN.

BE IT KNOWN, that on Tuesday, Oct. 3, 1882, at Erie, Pa., Ezra Stevens, Kate Chester and Rose Temple, all under contract to me for the season, after having received their salaries promptly, did, without due cause, break their contracts with me, leave the town of Erie, fail to play as advertised, thus disappointing an eight hundred dollar house, subjecting me to great loss, both in time and money, causing the non-fulfilment of engagements and the necessity of engaging and organizing a new company.

To indemnify myself for my losses, I can only bring suits for damages against people who are as fully lacking in financial responsibility as they are in professional honor. My contracts with the parties in question were faithfully kept, and I call the attention of Managers to the fact that during the time that "Atkinson's Jollities" have been in the field, they have never before disappointed an audience during engagements covering five hundred nights in 1880, '81 and '82.

I have engaged a stronger Company than ever before, and Mr. Frank Daniels (the original John Bobbie Twitt) as Star Comedian, and Mr. Harry Braham as Orchestra leader, both of whom honorably refused to break their contracts with me and join the others, I am now ready to fill engagements.

Managers wishing to play either "JOLLITIES; OR, THE ELECTRICAL DOLL," OR "THE ELECTRIC SPARK," can address me as below. My legal right to produce both pieces, has not been and cannot be questioned, and all managers playing either of these successes will be protected from malicious prosecution by irresponsible parties who, failing to break up my Company will now probably endeavor, as a last resort, to raise an inferior company, and try to foist it into notice on the strength of the acknowledged success of ATKINSON'S ORIGINAL JOLLITIES.

CHAS. F. ATKINSON,
Oct. 9th, 1882. 33 Pemberton Square, Boston.

CARD.

The Tremendous Business done by

GUS WILLIAMS

IN

One of the Finest

is a source of great satisfaction to his many friends, but his recent enormous engagement in St. Louis has excited the envy of J. K. Emmet, who last week published a card in the dramatic papers mentioning his receipts and opposition at the different theatres, with the one exception of Gus Williams, who turned people away at every performance. Why did J. K. Emmet fail to mention the name of Gus Williams? Was it lack of courtesy, jealousy or fear? J. K. Emmet claims to have played to $17,393.50 in two weeks, in his advertisement last week, and the St. Louis correspondent of the Dramatic News says:

Olympic Theatre.—There was a time that Joe Emmet could pack a St. Louis theatre for two weeks, but that time is past. His unmusical voice has no charms for an audience now, and during his second week at the Olympic did not attract audiences one half the size of those which formerly witnessed his performances.

THE GROSS RECEIPTS OF GUS WILLIAMS, SAME TWO WEEKS, WERE

$19,000,

AND THE LARGEST THEATRES ARE TOO SMALL TO HOLD THE CROWDS EVERYWHERE.

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GUS WILLIAMS opens at the Grand Opera House, New York, Oct 16, and seats are selling rapidly now, one week in advance.

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